

5 FAVORITE PROJECTS + 20 *free* DESIGNS FOR SUMMER

CREATIVE MACHINE Embroidery

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FOR DIGITIZED DESIGNS

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Decades in Print*

Sew like a Pro: 50+ *Must-Know*
Machine Embroidery Tips

**Freshen up your
sewing space!**

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- Handy sewing caddy p. 44

Sew a sunglasses
case ITH! p. 22

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CREATIVE MACHINE Embroidery

VOLUME 20 • ISSUE 1

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To order back issues call (800) 269-8024,
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Vol. 19, No. 4. *Creative Machine Embroidery* (ISSN 1541-5414) is published quarterly by Peak Media Properties, LLC, dba Golden Peak Media, 4868 Innovation Drive, Fort Collins, CO 80525. Periodicals postage paid at Fort Collins, CO and additional mailing offices. **Postmaster:** Send address changes to Creative Machine Embroidery, P.O. Box 422140, Palm Coast, FL 32142-2140. **Canadian return address:** Bluechip International, P.O. Box 25542 London, ON N6C 6B2 Canada.

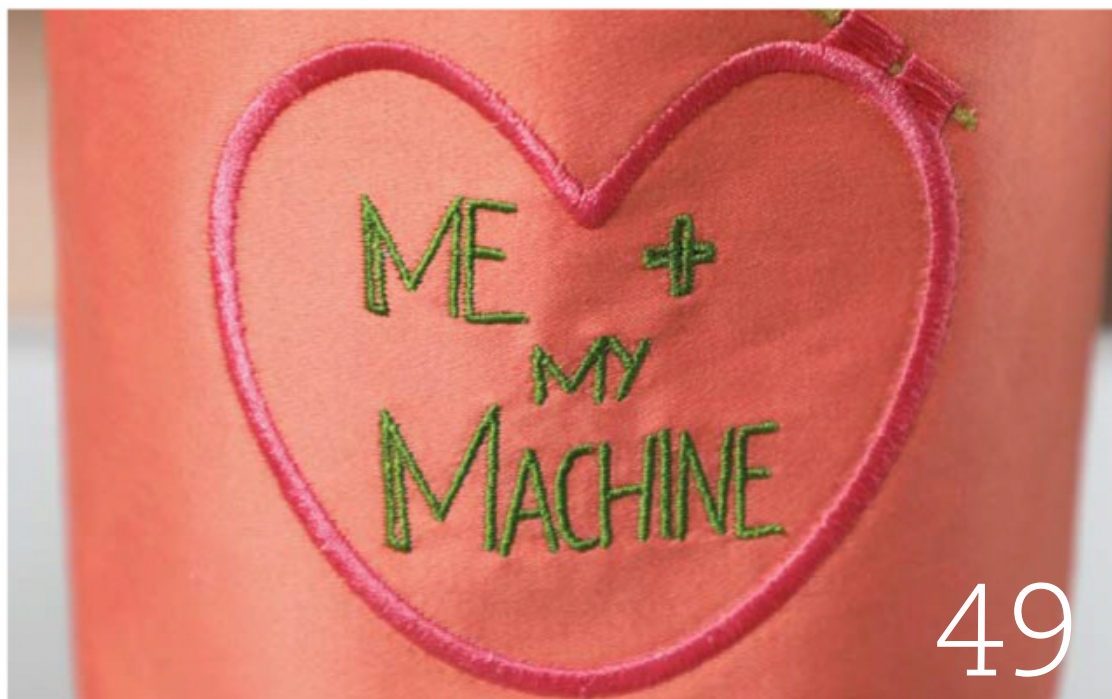
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Subscription rates for the United States and possessions: \$24.95 for one year (4 issues). Canadian subscriptions add \$6 per year (includes GST and postage). Elsewhere outside the U.S., add \$12 per year postage. Payment in U.S. funds must accompany all orders outside the U.S. Major credit cards accepted. Some back issues of *Creative Machine Embroidery* magazine are available at \$6.99, payable in advance.

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Dear Readers,



With this issue, we're celebrating 20 years of machine embroidery magic! With the release of the first stand-alone issue of *Creative Machine Embroidery* back in 2001, we couldn't have guessed what was in store for us and this community: the awe-inspiring technology advances, the highly specialized products that would be imagined and created, the artistry and talent that would be fostered, the many independent businesses that would flourish. What a span of years to witness, especially through the lens of machine embroidery. And now, to celebrate!

In this issue, we've gathered a few of our favorite things for you:

- our **favorite** reader tips from 20 years of incredible advice shared (page 6)
- must-know techniques for stabilizer, placement, tools and **more** to make your machine embroidery successful (page 30)
- a handy (**and cute!**) thread catcher to dress up your creative space (page 49)
- a breezy, **beautiful** beach pillow with shell trim (page 40)
- a **brand new** embroidery design collection to celebrate your love for machine embroidery (page 51)
- oh, and a *ton of* freebies to keep you inspired and creating!

Thank you, friends, for making this community what it is: so very inspiring, continually innovating and advancing, but always extending a warm welcome to those just starting on their creative journey with machine embroidery. It is an honor to be part of this community and to serve you.

Happy stitching,
Amanda Carestio and the *Creative Machine Embroidery* team



Coming Attractions

Stitch along with step by step us as we create a cute in-the-hoop eyeglass case, featuring 100% cotton quilting and a pretty appliquéd flower. Turn to page 22 for more information.

Check out the **SEW & TELL** Podcast, featuring the CME editors! Find it on iTunes or wherever you get your podcasts.





NATURAL WONDERS

STITCH STUNNING CREATIONS WITH ONE-OF-A-KIND EMBROIDERY



Find these Enchanted Butterfly (Lace) and
Early Morning Dew Drops Leaf designs only at
www.urbanthreads.com

tips & tricks

Our 20 favorite Reader-Submitted Tips!



WRAP RECYCLE

Recycle a plastic wrap or foil container, using it as a tear-away stabilizer storage and cutting tool.

DeeDee L., email

DENSE DESIGNS

If tear-away stabilizer falls off the project during stitching because the design is too dense, rehoop the project with a cut-away stabilizer.

Jackie N., email

HOOP STATION

Store hoops and rulers in a vertical desk organizer or vertical napkin holder.

Jackie T., Facebook

WRAP STAR

Cut flexible tubing into sections and slice down one side to store bobbins and keep them dust-free.

Dana D., Facebook

PEANUT PERFECTION

When using metallic threads, place a packing peanut at the beginning of the threading on your machine to straighten the thread and avoid curls.

Lara T., Facebook

FINAL TOUCH

When making magnets, key chains or other small in-the-hoop projects where the reverse side is visible, color the edges of the design using matching fabric markers to cover up any visible stabilizer.

Sheila C., email

PINK PICKUP

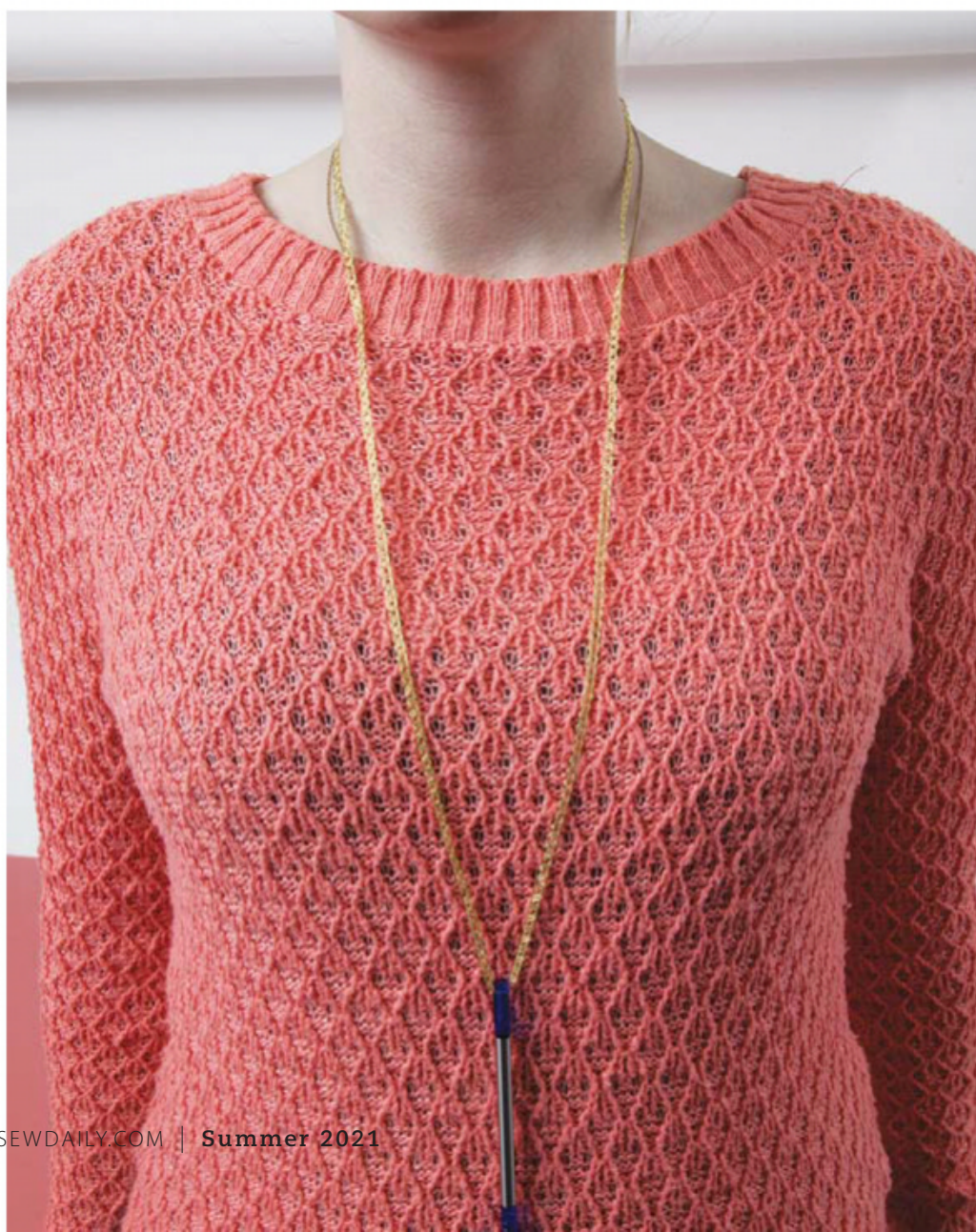
Use a standard pencil eraser to clean out cracks and crevices on your cutting mat.

Ricky T., Facebook

DOUBLE-SIDED WONDER

When hooping lightweight stabilizer or fabric, place double-sided adhesive tape on the long inner edges of the hoop to prevent movement during stitching.

Lara T., Facebook



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SWISS DESIGN



STABILIZED HANGING

Utilize a hanger that features an open end as storage for stabilizer rolls.

Missy L., Facebook

COLOR GUARD

To test thread for colorfastness, place a strand on light-colored fabric scraps. Press the thread a few times, and then again using steam. If no color transfers to the fabric, the thread is safe to use.

Mindy R., Facebook

SOFTEN UP

When removing water-soluble stabilizer from freestanding lace designs, add a drop or two of fabric softener to the water to soften the lace.

Bertha G., email

MIND THE GAP

If you notice gaps in your stitching, switch to a thicker thread or change the stabilizer.

Renee C., email

GROWING STASH

If you need more space on your thread rack, add a drinking straw to each dowel and stack the spools.

Mara S., email

STYLIN' STYLUS

Add a ribbon to a stylus and hang it around your neck or attach it to the embroidery machine to prevent misplacement.

Dottie K., Facebook

STYLUS TIME

Use a wooden skewer as a stylus to guide fabric or float toppers near the machine needle to avoid poking fingers.

Stephanie N., Facebook



Visit **sewdaily.com**

for more techniques
and tricks to inspire
your embroidery.

LETTER BETTER

When embroidering lettering, always use the same color thread in the bobbin as the needle. The letters look tidier and are easier to read.

Patricia L., email

TINY TOOL

Create a lint-cleaning tool for your machine by sticking both ends of a pipe cleaner into a straw end.

Pat H., Facebook

PRIME POLISH

Use nail polish remover and a cotton ball to remove built-up spray adhesive from hoops.

S.C., Facebook

FEEL THE BURN

Use a fine-tip woodburning pen to carefully melt away excess heat-removable stabilizer from freestanding lace designs.

Erica F., Facebook

RESOLUBLE

Dissolve leftover water-soluble stabilizer to create a brush-on stabilizer. Or use the leftovers to shape freestanding motifs.

Ruth C., email



Send your sewing
and embroidery tips to
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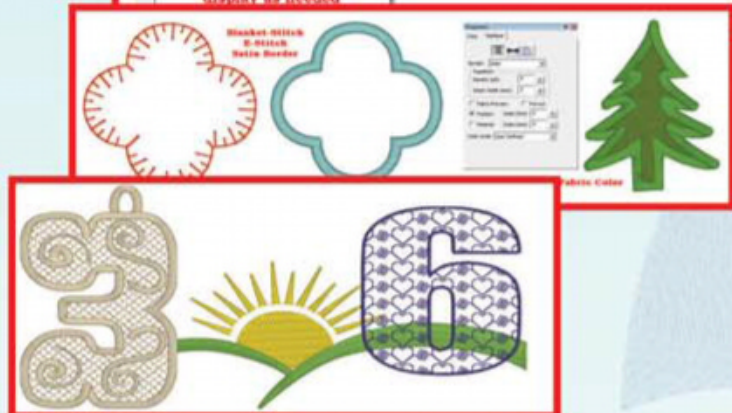
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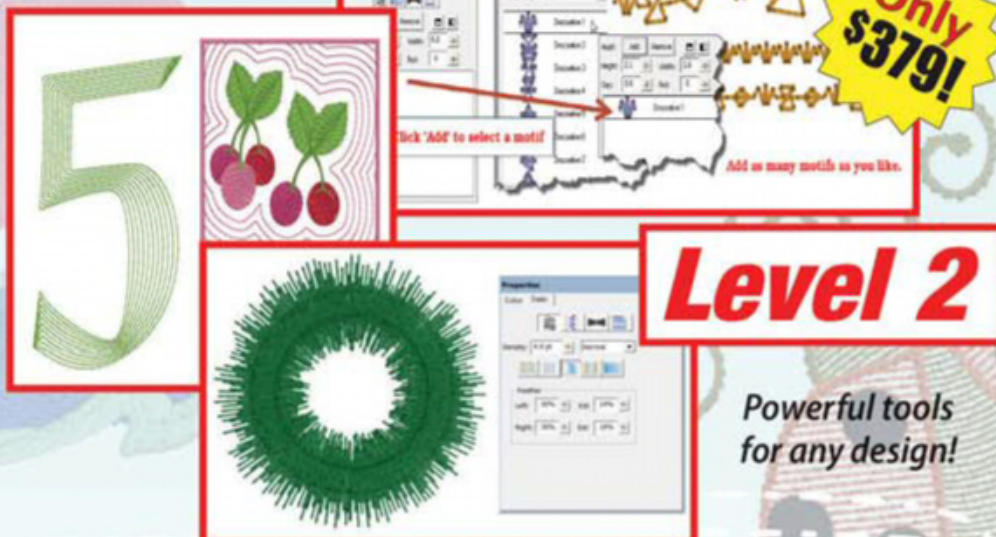
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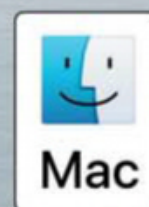
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-Brian Bailie

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1. We all have been in that position when someone picks up our fabric scissors to cut paper or open a package. In addition to labeling your scissors, share your reverence for your fabric scissors with this great enamel **Fabric Only Pin** designed by Bearface Design from Spoon and Spindle. This is the perfect gift for a sewist and avid pin collector to adhere to a jacket or bag.
(\$10.00 CAD (\$7.75); spoolandspindle.ca)



Photo by Melissa Hughes (Die Una Photography)



2. After all the work of stitching and embroidering a garment or project, a custom label is the perfect finishing touch. We love these **Sew-In Labels from Sew to Grow** that come in a multi pack filled with seven different and unique designs sayings including "My Size," "I Rock this Frock" and "Perfectly Imperfect". These labels are also a great way to establish the back of your project, so you never put on your me-made backwards again!
(AU\$8.50 ; sewtogrow.com.au)

3. We all love the designer series from Husqvarna Viking. And now there's a new machine in town: the **Designer Sapphire 85**. Just as fancy as it sounds, this sewing and embroidery machine will truly inspire your next chapter of sewing. It has many industry-leading features like mySewnet, deLuxe stitch system and exclusive patented stitch techniques giving your project dimensional elements that are effortless and irresistible. You will truly be captivated by its advanced technology; it's almost more a computer than a machine.
(\$11,999; husqvarnaviking.com)



4. If you are looking for something to really elevate your next embroidery project, look no further than **Sulky's Puffy Foam**. It gives a beautiful, raised effect to embroidery which becomes 3D in appearance. Simply choose the color to match your thread, cut a piece of foam slightly larger than the design and place it on top of the fabric. The stitches will cover up and cut the foam during the embroidery process, resulting in a unique raised effect that brings your design to life!

(\$7.99; sulky.com)



5. Your embroidery design is truly only as good as your thread, and we love metallic thread for that stand-out effect. The only thing we worry about these types of fancy threads is the difficulty when stitching, but **Kreinik's Metallic Gimp** will stitch out beautifully even at high speeds. It's one of the smoothest and strongest metallic threads that is offered in many bright and vibrant colors. Wind up your bobbin and thread your machine in a special thread for your next special embroidery project.

(\$14.30; kreinik.com)

6. We can't think of anything better than a floral-filled font for this time of year. Let your monograms and embroideries bloom with this **Country Floral Font** available in multiple sizes for the entire alphabet. Write out sayings and letters that will fill your project like a garden using your favorite floral colors.

(\$17.99; www.artapli.com/artapli.etsy.com/)



7



7. This is the perfect book for sewists who embroider. Whether artfully displayed on the coffee table or a constant reference for inspiration, **From Thread to Needle: Contemporary Embroidery Art** is filled with full-page illustrations that highlight the vast possibilities of embroidery. It features the work of 84 contemporary artists from all generations across the globe and their influences, technical challenges and the messages they wish to convey through their embroidery art.
(\$49.95; gingkopress.com)

8. A superb choice for a summery blouse project. **The Meadowood Blouse by Straight Stitch Designs** is the perfect balance between oversized and flowy with dolman sleeves and a front button placket. The yoke seam with slight gathering is an ideal place for an embroidery motif to really bring this floaty blouse to the next level.
(\$12.00; straightstitchdesigns.com)

8



9. Show some machine love with this sewing themed embroidery collection that you can apply to make things in your sewing studio. Everything from scissors to a cupcake pincushion, this adorable collection will definitely put you in the sewing mood and what a better way to show your admiration for the craft.
(\$19.99; sewdaily.com)

- 10.** Big-features, yet small enough to fit anywhere – yes, that means in your studio. **The Highland Breeze Embroidery Machine** is easy to learn and use with free training and phone support, making it a perfect choice for a home embroiderer or small embroidery business start-up! Take your embroidery capabilities to the next level and have the ability to enhance caps, jackets, bags and more with this multi-thread machine – just think, less thread changes! **(\$8,495.00; www.mesamachines.com/breeze)**



- 11. Feltie Godmother** has the most darling selection of machine embroidery designs including in-the-hoop projects and felties! What are felties, you say? Characters and motifs that you can use for so many applications: ornaments, gifts, accessories and more. Just browsing through the extensive digital catalogue will put a smile on your face. **(\$3.50 each; feltiegodmother.com)**

- 12.** Recycling scraps is always a great idea, and we love the use of denim bits (from fabric or old jeans) to create this practical pillow pouf! It's made with fun hexagon appliqués and they are also the perfect backdrop to embroidery to really customize your pillow. You'll enjoy the washability and refill ability to keep it fresh, since we know it will be loved by you and your pets to lounge on. **(\$4.99; sewdaily.com)**

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*Feltie
Godmother
llc.*



WHAT IS A 'FELTIE'?

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Needles 101

In the past, needle choice was limited to different needle sizes, but the current market offers so many choices, making it overwhelming. Learn the basic needle options to narrow down the choices and make needle selection easier.

SYSTEM

The needle system is denoted on the package by a series of numbers/letters **(A)**. There are many needle systems for commercial machines, but most home machines use the 130/705H system. Check your machine manual for the needle system that your machine uses. The needle system number is listed on all needle packages, regardless of the needle type or use. The needle system number may be followed by a dash and another letter. That letter refers to the needle type, such as 130/705H-J for Jeans or 130/705H-E for Embroidery.

A



SIZE

The needle shaft size is denoted by a set of two numbers, such as 80/12, on the package. The first number is the European metric number, and the second number is its American equivalent. The larger the number, the larger the needle shaft. Needle sizes range from 60/8 to 120/19. The needle size is also stamped on the rounded side of the shank, along with the needle brand. Use a large magnifying glass to view the size.

Choose the needle size according to the project fabric. Heavier fabric requires a larger needle in order to penetrate the heavy fibers. Lightweight fabric requires a smaller needle to avoid leaving large holes in the fabric. The most commonly used sizes are 75/11 or 80/12 for general sewing.

Also consider the thread type and size when choosing a needle size. Smaller needles have smaller eyes and are suitable for lightweight thread. Similarly, larger needles have larger eyes and are suitable for heavier, thicker thread.

NEEDLE TIP

There are a variety of needle tip options appropriate for different fabrics. The three most common types are sharp, ballpoint and universal.

Sharps have the sharpest point and are used when stitching fabric that's difficult to penetrate. Ballpoint needles have a slightly rounded tip. Use this needle type when stitching knits, as the point nestles between the fabric yarns instead of cutting them and causing a hole in the fabric. Universal needles are a cross between the two. These all-purpose needles can be used on a variety of fabrics, including woven fabrics and some knits.

TYPE

Different needle types are manufactured to accommodate different thread, fabric or for different applications. The groove and the eye are altered depending on the intended use. There are special needle types for many different kinds of sewing and thread.

The long needle groove cradles and protects the thread as it travels down to the needle eye. The groove must be large and deep enough to accommodate the chosen thread, or thread breakage may occur.

The needle eye must also be large enough to accommodate the thread. The shape may be elongated or enlarged depending on the specific use and thread it's designed for. Reference your machine manual for specific needle suggestions.

EMBROIDERY NEEDLES

Always use a high-quality needle. This is especially important for machine embroidery because of the high speed of the machine.

Use needles designed specifically for machine embroidery. Embroidery needles have a slightly rounded point and a larger eye to accommodate the thread as it moves rapidly back and forth through the eye. This helps prevent thread shredding and breakage.

Embroidery needles are available in sizes ranging from 65/9 to 90/14. As with sewing, use a smaller needle for lightweight fabrics and a larger needle for heavier fabrics. The most commonly used sizes are 80/12 and 75/11.


Purchase ballpoint embroidery needles when embroidering knit fabrics. The rounded tip slides between the knit yarns instead of cutting them as a universal embroidery needle could. This is especially important when embroidering on a lower-quality knit fabric. You might not notice the difference during embroidery, but when the garment is washed and worn, small holes or runs may appear around the design perimeter.

Some embroidery needles, such as Organ Titanium Coated Embroidery Needles, have a special coating that helps keep the needle tips intact. They're more expensive than a standard embroidery needle, but last considerably longer. These needles work well when embroidering with adhesive-backed stabilizers, as the coating prevents the adhesive from adhering to the needle. However, continue to check periodically (at least during each thread change) to see if a ball of adhesive has formed on the needle blade/shaft. Clean the

CHANGE IS GOOD

Consider the following guidelines when deciding how often to change a needle:

- In general, change the needle for every four to six hours of embroidery time. Change needles more often if embroidering heavyweight fabrics.
- Change the needle any time the threads in the design appear less than desirable.
- Change the needle before embroidering on lightweight or sheer fabric. A burred needle could damage the delicate fabric.
- If you experience thread breakage or fraying, first try rethreading the needle. If the thread breaks again, change the needle.
- If thread loops appear on the fabric right side, change the needle.
- Change the needle immediately if you hear any unusual or popping sounds.

adhesive from the needle using a cotton swab slightly moistened with alcohol or water. 

SOURCES

Klassé carries sewing machine needles: klasse.com.

Organ Needle Co. carries sewing machine needles: organ-needles.com/English.

Schmetz provided the jeans, jersey, embroidery & metallic needles: schmetz.com.



Fabric Foray: Sheers

Sheers are for summer, but they can be tricky to embroider. Read on for considerations, tips and techniques for sheer embroidery success.



Sheers encompass a variety of transparent or semi-opaque fabrics and fibers, such as pure silk chiffon, polyester organza and nylon tulle. Some sheers are available with beautiful iridescent or metallic finishes. While most sheers are suitable for embroidery, the stiffer varieties are the easiest to work with.

Sheers are ideal for making eveningwear, elegant daywear, bridal wear, dance costumes and special occasion garments. Soft sheers, such as silk chiffon, are used for blouses or flowing dresses. Stiff sheers, such as organza, are ideal for overlays and look nice with coordinating or contrasting satins and silks. Use organza when making corsages and appliqués. Use tulle when making bridal veils or overlays for bodices. As a general rule, choose loose, simple styles with minimal seams. For fitted garments, use sheers as overlays with a sturdier fabric, such as satin.

TIPS

- While stitching, hold the fabric slightly taut to help it glide smoothly through the machine and eliminate puckers. Hold the thread ends at the beginning of each seam to prevent the fabric from tangling in the machine throat plate. Position a piece of tissue paper along the fabric wrong side for smoother stitching, if necessary.
- Use French seams, or, for curved seams, zigzag stitch close to the stitching line and carefully trim away the excess fabric. Choose a hand-rolled, machine stitched or serger rolled hem. For bridal veils, stitch a serger rolled hem over a nylon fishing line to create a beautiful fluted effect. Use organza as sheer interfacing for buttonholes.



A

THREAD

Use silk thread for silk chiffon and all-purpose thread for manmade fibers. Decorative thread works well on the serger for rolled hems. Rayon thread is ideal for embroidery because it's lustrous. Iridescent metallic thread is lovely for eveningwear and is typically softer than traditional metallic threads in both color and texture.

NEEDLES

Use the smallest needle possible to avoid damaging the fabric. Size 9 or 11 needles are ideal for most sheers.

CARE

Most pure silk fabrics are washable, but test-wash a scrap of silk first to make sure the water doesn't mar the fabric. If the scrap isn't damaged after washing, hand-wash the fabric to eliminate shrinkage.

Hand-wash finished projects and hang them to dry. Use fabric softener to soften natural fibers and eliminate static in manmade varieties. Use a cool dry iron on the silk setting.

STABILIZER

Use temporary stabilizer to maintain the fabric transparency and lightness. Water-soluble stabilizer is the easiest to use because it rinses away completely. Use it as a topper on lightweight sheers to help prevent the fabric from slipping in the hoop. Water-soluble stabilizer is available in a variety of weights for special applications, such as embroidering lace or shaping freestanding corsages or appliqués. Fusible varieties are also available and are particularly useful for hooping silk or slippery fabrics. Use fusible water-soluble stabilizer when creating transparent layered petals or butterfly wings.



tip

Keep leftover water-soluble stabilizer in an airtight bag or jar to use as a brush-on starch or to shape lace.

DESIGNS

Look for designs that are lightweight and have open areas. Designs with low stitch counts and small satin stitch areas work best. Avoid dense designs with heavy fill stitches or complex, multi-colored layers.

FABRIC SELECTION

Tulle is a great base for embroidery, as it's strong and crisp and supports stitches. The fabric works well with lightweight lace designs because it adds a layer of support to stitches, remains transparent and maintains the open appearance of lace embroidery. Attach colored tulle as an appliqué to coordinating chiffon, which, by itself is too delicate to embroider. Embroider the design on the tulle and trim around the design edge once the embroidery is complete. Use invisible thread in the needle and coordinating bobbin thread, and stitch the tulle to the chiffon using a small tricot stitch.

Organza is another great base for embroidery because it's crisp but lightweight. It's available in a variety of colors and looks nice over satin. Make 3-D flowers using organza and a water-soluble stabilizer and topper **(A)**.

- Stitch several circular or petal shape designs on the organza using a satin stitch border in various sizes.
- Once the embroidery is complete, remove the fabric from the hoop and carefully trim around the design edges.




HOW NOT TO EMBROIDER SHEERS

Avoid dense designs when embroidering sheers, as needle penetrations will tear the delicate fabric because it can't support the weight of the finished design. When using dense embroidery designs, the fabric loses its lightness, softness and beauty. Use a topper to prevent the fabric from slipping in the hoop. Use simple, delicate designs that complement the fabric.

- Place each design in water, leaving a small amount of stabilizer residue in the fabric for shaping.
- Stitch the design layers through the center to secure. Hand sew beads to the flower center, if desired.

SILK CHIFFON

Silk chiffon is the most difficult sheer to embroider because it has a soft hand and is easily damaged during embroidery. Choose simple designs with low stitch counts for best results. Always embroider designs on a fabric scrap first. Use water-soluble stabilizer and a topper to protect the fabric during embroidery and when trimming jump threads. 

DESIGNS

Basket of flowers: Janome, #1002, Heirloom collection, design #2; janome.com

Pink flower: Brother, Innov-is Project Book; brother-usa.com

Rose: built-in design from Janome 11000SE; janome.com



stitch along

SUMMER

ITH Flower Eyeglass Case

BY LISA ARCHER,
SAMPLE BY AMANDA CARESTIO

STITCH ALONG WITH US

Register at sewdaily.com now through June 30, and get this useful design and how-to free! Then stitch the perfect eyeglass case with us - completely in the hoop!

THE DESIGN

Stitch a handy glasses case for your summer adventures! Make a case to match each pair of glasses in your collection - sunglasses, eyeglasses, reading glasses - or choose a classic color combo that works for all occasions. This ITH design features quilting, a raw-edged applique flower and leaf and a protective foam batting layer. Sew one up for yourself or to give as a quick gift. We'll take you through the process, step by step.



Find the Eyeglass Case design at sewdaily.com after June 30, 2021.





Customize It!

The ITH Flower Eyeglass Case is a quick project to stitch. Have fun creating a custom case with these fun fabric picks.



Va-Va-Vintage



Classic Summer



Tie Dye

quilt this



Make a *Wish*

BY CAROL ZENTGRAF

Celebrate a special birthday with an appliquéd wall hanging. Easily add or remove embroidered candles backed with hook-and-loop tape to celebrate year after year.

MATERIALS

- + 1 yard of striped cotton fabric
- + 1½ yards of coordinating cotton fabric
- + ½ yard of coordinating cotton fabric
- + ¼ yard of red felt
- + 4"x7" rectangle of white felt
- + Brown cotton fabric scrap
- + 22"x22½" rectangle of lightweight batting
- + 10" length of ½"-wide hook-and-loop tape
- + Stabilizer: cut-away & fusible cut-away
- + Thread: embroidery & matching all-purpose
- + Hand sewing needle
- + Rotary cutting system
- + 13½" circle of wax paper
- + Embroidery designs: appliqué cupcake (approximately 6" square), cross-stitch birthday candle (approximately ¾"x4¼") & appliqué alphabet (2¼" high)

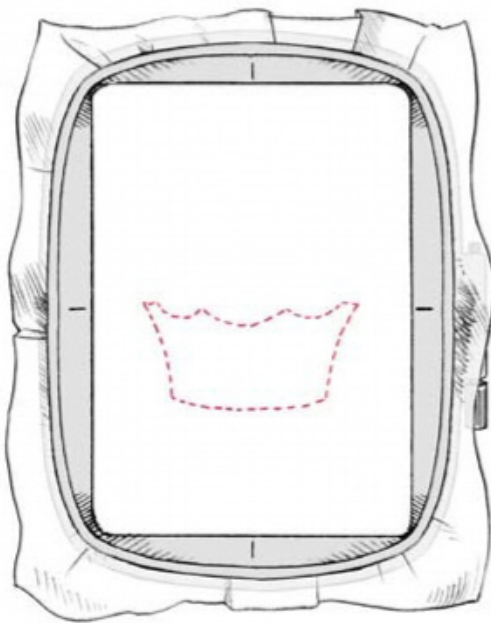
PREPARE

- From the striped cotton fabric, cut one 19½"x20" rectangle for the front and four 4"x6" rectangles for the hanging tabs.
- From the large coordinating fabric, cut one 14" circle, one 23"x23½" rectangle for the backing and four 2½" squares for the border corners.
- From the small coordinating fabric, cut one 6"x9" rectangle for the pocket, two 2½"x20" strips and two 2½"x19½" strips for the border.

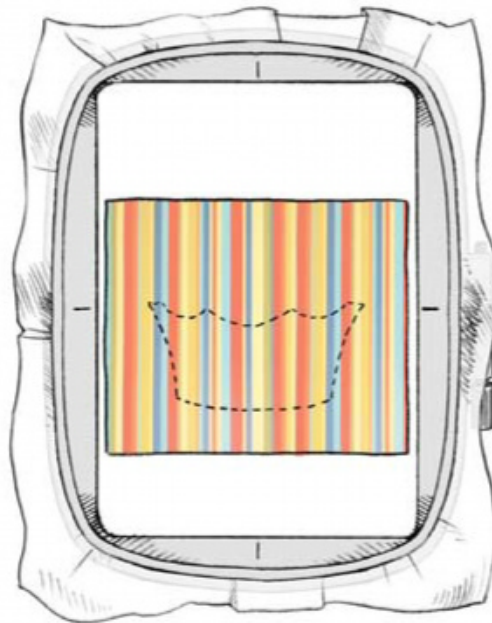
EMBROIDER

- Load the cupcake appliqué design onto the machine. Thread the machine needle with coordinating

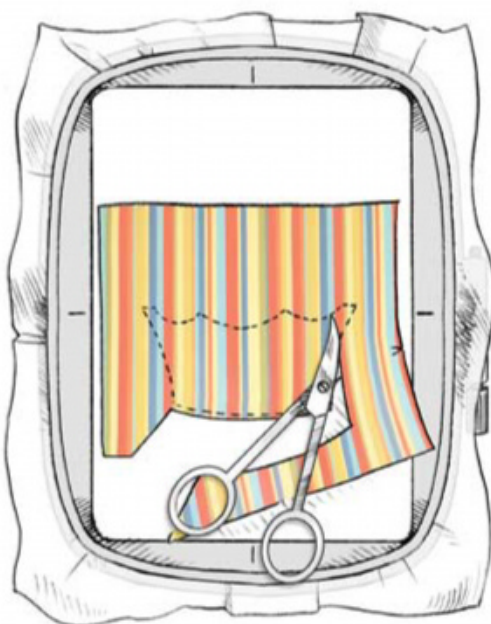
A



B



C



D



embroidery thread and the bobbin with bobbin thread.

- Hoop a piece of cut-away stabilizer, and then place the hoop onto the machine. Embroider the design outline **(A)**. Once the outline stitches are complete, cut a striped fabric scrap larger than the design outline. Center the fabric over the outline, and then embroider the tacking stitches **(B)**.
- Remove the hoop from the machine and carefully trim the excess fabric

beyond the stitches **(C)**. Place the hoop back onto the machine and embroider the remaining design, repeating the appliqué process for the remaining cupcake appliqué elements **(D)**. Cut out the cupcake close to the design perimeter.

- Load the appliqué alphabet onto the machine. Thread the machine needle with coordinating embroidery thread and the bobbin with bobbin thread.
- Hoop a piece of cut-away stabilizer,

and then place the hoop onto the machine. Embroider the first letter outline. Once the outline stitches are complete, cut a coordinating fabric square larger than the letter outline. Center the fabric over the outline, and then embroider the tacking stitches.

- Remove the hoop from the machine and carefully trim the excess fabric beyond the stitches. Place the hoop back onto the machine and embroider the remaining design. Repeat the appliqué process for the remaining letters needed to spell "Happy Birthday." Cut out each letter close to the stitches.

- Load the candle design onto the machine. Thread the machine with matching embroidery thread and the bobbin with bobbin thread.

- Following the manufacturer's instructions, apply the fusible stabilizer to the felt rectangle wrong side. Hoop the felt, and then place the hoop onto the machine.

- Rotate the candle design 90°, and then move it to the top of the screen. Repeat to add the desired number of candles; embroider **(E)**.

- Remove the hoop from the machine and the felt from the hoop. Cut out each candle close to the embroidery.

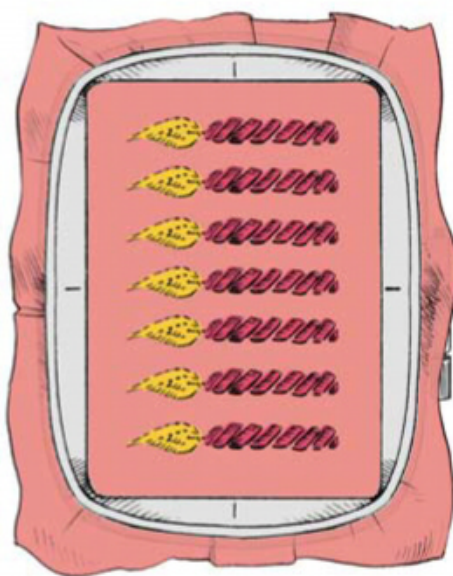
- Cut a 2"-long strip of hook-and-loop tape for each candle. Center one hook tape strip over each candle wrong side. Stitch along the tape lengthwise centerline.

CONSTRUCT

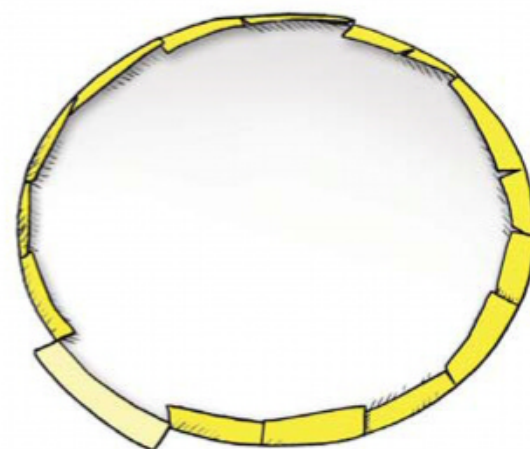
Use ½" seam allowances unless otherwise noted.

- Place the fabric circle wrong side up on a flat pressing surface. Center the wax paper circle over the fabric circle. Fold the fabric circle edges

E



F



½" toward the wrong side, following the curve of the wax paper and clipping when necessary; press **(F)**. Remove the wax paper.

- Place the circle right side up on a flat surface. Align the cupcake appliqué over the circle 1½" from the lower edge and 3" from either side; pin. Using matching thread, stitch each cupcake design element just

inside the satin stitching.

- Place the large striped cotton rectangle right side up on a flat surface. Center the circle over the rectangle; pin. Thread the machine with matching thread, and then set the machine to a narrow zigzag stitch. Stitch the circle perimeter.
- Align the word "Happy" along the

circle upper edge, evenly spacing the letters; pin, and then straight stitch each letter perimeter inside the satin stitch edge. Repeat to align and stitch the word "Birthday" along the circle lower edge.

- With right sides together, align one 2½" square with each 19½" strip short edge; stitch and then press open the seam. Repeat to stitch the remaining squares and 19½" strip.
- With right sides together, align one 20"-long strip long edge with one front rectangle long edge; stitch and then press open the seam. Repeat to stitch the remaining 20" strip to the opposite long edge.
- With right sides together, align the pieced strip with the front rectangle upper edge; stitch, and then press open the seams. Repeat to stitch the remaining strip to the rectangle lower edge.
- Double fold the pocket perimeter ¼" toward the wrong side; press and then topstitch.
- Place the backing rectangle right side up on a flat surface. Center the pocket over the backing 2¼" from the lower edge; stitch the sides and lower edge using an ⅛" seam allowance.
- With right sides together, fold each tab rectangle in half lengthwise. Stitch the long open edge, and then press open the seam. Turn each tab right side out; press. Fold each tab in half width-wise; baste the short ends.
- With right sides together and raw edges aligned, align one tab edge 1½" from each side along the front upper edge; baste. Align the remaining tabs 7½" from each side.
- With right sides together, align the



front and back rectangles, placing the pocket along the lower edge and ensuring the design is oriented correctly when turned right side out. Stitch the perimeter, leaving a 9" centered opening along the lower edge for turning. Turn the banner right side out; press.

- Insert the batting rectangle between the fabric rectangles. Fold the opening seam allowance toward the wrong side, and then

handstitch the opening closed.

- Set the machine for a narrow zigzag stitch, and then stitch along each strip seam. ⓘ

DESIGNS

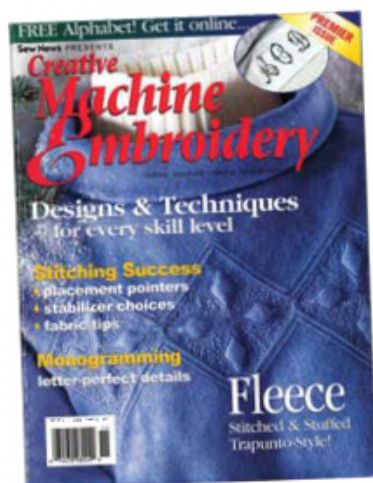
Candle: Embroiderydesigns.com, design #la18825; embroiderydesigns.com

Cupcake: Planet Appliqué, Birthday Cupcake Appliqué; planetapplique.com

Lettering: Embroidery Boutique, Cute Appliqué Alphabet; embroidery-boutique.com

CREATIVE MACHINE Embroidery Through the Years 2001 - 2021

This year, we celebrate 20 years of Creative Machine Embroidery magazine – that’s 20 years of machine embroidery inspiration, projects, tips and techniques. We’ve covered industry trends, advancing technologies, the increasing availability of specialty threads and stabilizers, incredible improvements in embroidery machines (from cartridges to Wifi!) and unique embroidery designs that we couldn’t have dreamed up 20 years ago. It’s been challenging and amazing to be part of an industry that’s changed so much in such a short period of time. Here’s a brief retrospective of some of our favorite covers through the years.

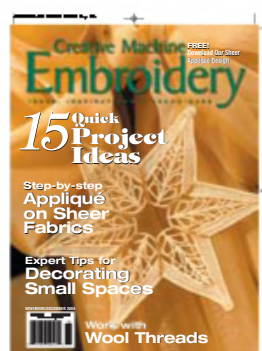


2001

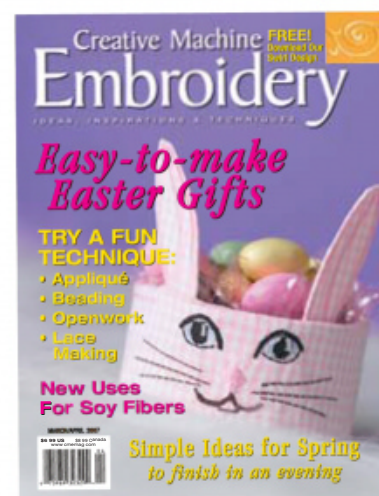
Our premiere issue! Even though so much has changed in the industry, this issue features some of our favorite perennial topics: choosing stabilizer, monogramming, embroidering fleece.



2003



2005



2007

This gingham bunny basket is still cute, 14 years later! And spring is still one of our favorite seasons for machine embroidery!



2009

Pillows, patriotic embroidery designs and gift ideas - that's our summer in a nutshell, same as back in 2009.



2011



2013



2014

One of our favorite covers (and projects!) of all time! This stunning gown truly is timeless.



2016

Combining embroidery and quilting has always been a favorite technique around here. This themed quilt from 2016 was a true masterpiece, with hide and seek flaps!



2018



2019



2020

A recent favorite, featuring one of our favorite CME exclusive collections. You just can't go wrong with summer succulents.



45

Ultimate Machine Embroidery Tips

We're celebrating our 20th anniversary by going back to the basics with an ultimate tip roundup. Even if you're an advanced embroiderer, these tips will help your embroidery process be successful and smooth. Read on for our top tips on stabilizer, metallic thread, more.



15 TIPS FOR METALLIC THREADS

Metallic threads can make any embroidery design shine. To efficiently use metallic threads on an embroidery machine and avoid breakage, follow these special techniques for both the thread and the machine.

1. Look for uniformly wound spools or cones. A lack of uniformity can indicate damage to the thread and that uneven tension was placed on the thread during the winding process.

2. Needles will wear easily with metallic thread. When starting a new project, be sure to use a new needle, and replace the needle after four hours of embroidery time.

3. A 90/14 metallic needle is preferred for the majority of metallic threads. The larger needle size will help penetrate the fabric, making way for the thread to be laid smoothly on top. The metallic needle also features a special scarf to prevent skipped stitches and a widened groove to avoid thread breakage.

4. Gold embroidery needles are coated with titanium nitride, which helps prevent needle wear when embroidering designs with high stitch counts. The needle has a slightly rounded point to easily penetrate most fabrics and an enlarged eye that accommodates metallic threads.

5. Metallic thread spools are usually wound in a straight-wind pattern. This type of spool works best when positioned vertically on the embroidery machine in a manner that will allow the spool to rotate as the thread unwinds to avoid thread spirals and twists.

6. Most machines require tension adjustments for metallic thread. For best results, lower the top tension to help the stitch look formed and defined. It will also help prevent the bobbin thread from showing on top.

7. Before sewing with metallic thread, put the thread in the freezer for a couple of hours to prevent it from breaking.

8. Stabilizers with adhesive backing and spray adhesives should only be used with metallic threads if absolutely necessary. The adhesive may result in deposit buildups in the eye of the needle, causing friction and needle breakage.

9. Excessive stabilization of the fabric applies greater friction to the needle, increases thread breaks and can produce stiff embroidery.

10. Short compact stitches can cause thread breakage and tension problems. Consider enlarging the design or embroidering at a slower speed to allow the thread to smoothly stitch on the fabric.

11. Long stitches can result in increased tension on the thread because of the dramatic movement of the sewing field. Consider reducing the design size or embroidering at a slower machine speed.

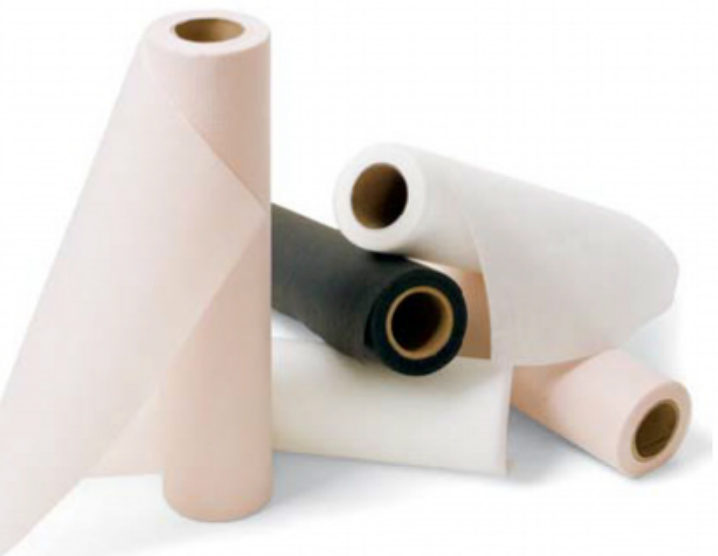
12. Excessive thread layers can increase the density of the fabric and can often cause metallic threads to break. For best results, embroider with metallic threads in areas of a design that do not have excess layers of thread.

13. Be sure to embroider letters no smaller than ¼" if using metallic thread. The compact stitches of small lettering can cause thread breaks.

14. Projects embellished with metallic threads require special attention to maintain their beautiful appearance. Be sure your dry-cleaner uses standard petroleum benzene, perchloroethylene or trichloroethylene chemicals to protect the threads.

15. Hot water and ironing have been proven to significantly deteriorate the luster and composition of metallic threads. If laundering, wash in warm water with a non-abrasive detergent to prevent dimming thread color.





15 TIPS FOR STABILIZER SUCCESS

Proper stabilizing is critical to a successful result. There are four basic stabilizer types, and each should be chosen based on the fabric type and weight. Read on to learn more about water-soluble, heat-removable, cut-away and tear-away stabilizers. Plus learn a variety of helpful stabilizer tricks.

1. Prevent embroidery stitches from sinking into the fabric pile, such as that on corduroy, knit and other napped fabrics, by using a topper. Toppers can help achieve a crisper, cleaner stitch.
2. Never, under any circumstances, iron water-soluble stabilizer. The heat causes it to shrink and stiffen, making it nearly impossible to remove.
3. To determine if water-soluble stabilizer is completely removed from a design, gently rub the embroidery area between two fingers. If they're clean and don't stick together, then the stabilizer has been removed. If not, refill a tub with fresh water and repeat the submerging and rinsing steps.
4. When smocking, use water-soluble adhesive stabilizer to secure the pleats. Embroider the chosen design over the pleats. Wash away the stabilizer completely, leaving no residue. When embroidering knit fabrics, combine water-soluble adhesive stabilizer with lightweight cut-away stabilizer. Wash away the water-soluble stabilizer after the embroidery is complete, leaving the cut-away stabilizer behind to support the stitches.
5. Dipping completed embroidered pieces in water is often awkward, and spraying to remove water-soluble stabilizer is messy. Use a damp cotton swab around the design instead. Or fill an empty roll-on deodorant container with water and use it to remove water-soluble stabilizer.
6. When embroidering towels, use a heat-removable topper, which is easily removed using a cool iron. Water-soluble toppers often allow fabric loops to appear in and around the design after subsequent washings. Heat-removable remains beneath the design, providing a permanent barrier between the towel and embroidery.
7. Keep a stash of both cut-away and tear-away stabilizers on hand. Tear-away stabilizer is often used in combination with cut-away to ensure enough stabilization. After hooping the fabric with a cut-away variety, float a tear-away type under the hoop while it's on the machine.
8. Most woven fabrics are already sturdy, therefore a tear-away stabilizer is suitable. For a dense design on woven fabric, use a heavier weight fabric-type stabilizer and fuse it onto the fabric before embroidery.
9. Use several layers of lightweight tear-away stabilizer when stitching delicate designs. After the design is complete, gently tear away the layers one at a time to avoid disturbing delicate stitches.
10. Most knit fabrics require extra support during and after the embroidery process, so use a cut-away stabilizer. For a lightweight design on a knit fabric, consider a mesh cut-away variety. For a denser design, use a mediumweight cut-away type. The heavier the fabric, the heavier weight stabilizer is required. However, never use a stabilizer that's a heavier weight than the fabric.
11. Choose a cut-away stabilizer when embroidering denim jeans. The design needs extra support to withstand multiple washings and repeated wear. To perfectly align jean seams after embroidery, adhere double-sided water-soluble stabilizer to each seam allowance along the right side. The stabilizer secures the seams, making it easy to stitch along the original stitching line, and then completely rinses away.
12. To cover scratchy embroidery, apply fusible mesh stabilizer to the embroidery wrong side once the embroidery is complete.
13. Cut fusible adhesive stabilizer scraps into 1"-wide strips. Use the strips as basting tape to secure fabric layers when stitching machine embroidered appliques.
14. After completing an embroidery project, cut away as much of the stabilizer as possible and keep it. Store scraps by size; use small scraps when embroidering names, initials and decorative stitches, and medium scraps.
15. Stabilizer dulls sharp scissors quickly, so designate one pair for only stabilizer.

Need somewhere to store and organize all your stabilizers? See how to make this stabilizer holder on page 52 using fabric from your stash. It easily hangs in your studio for easy access and is fun to make and embroider.



15 TIPS FOR DIGITIZING

Digitizing your own designs for embroidery can open up a world of creativity. Here are our top tips for getting started, working with designs and achieving stitchout success.

1. If you're new to digitizing, begin with monochromatic designs to become acquainted with the process. After you've mastered monochromatic designs, begin digitizing multi-colored designs. Quality designs have enough color changes to make them interesting but not so many that they're tedious to stitch. Using five shades of green instead of two or three doesn't always result in a prettier design.

2. Some embroidery programs are equipped with tools that automatically prepare artwork for stitching, including reducing colors and smoothing lines. If your software doesn't have these tools, use a graphics program, such as Adobe Photoshop or PhotoShop Essentials, CorelDRAW or PaintShop Photo Pro, before importing the image into your software. There are also apps available that you can download onto your phone that use your camera to create designs as well!

3. Manual digitizing gives you ultimate creative control because you manually set individual stitching areas. The cleaner the artwork, the easier and faster it is to digitize the design. As you manually digitize the design,

be creative by adding texture fills, blending colors and adding extra details.

4. The design elements should align properly. Like puzzle pieces, the parts should work together to complete an entire picture. While the design are sometimes to blame, use proper stabilization and hooping techniques to avoid misalignment during stitchout.

5. Designs shouldn't constantly jump from place to place, as trimming jump stitches is time consuming and may cause errors because the machine has to move more than necessary. Fewer jump stitches indicates that the digitizer set an efficient needle path, making embroidery time shorter.

6. Digitize the design in a larger scale than the finished designs to help hide small imperfections when the design is reduced and stitched. If working with the actual design size, the digitizing must be perfect, as mistakes are apparent within the stitched design.

7. Use an outline stitch to make the design stand out. Outlines are a design element that can make or break a design. Too bold or too dark lines can overpower the design and give it a "coloring book" appearance **(A)**. Eliminating the outline completely softens the edges and the design elements, causing the design to lose clarity **(B)**.

8. Change the illusion of depth by changing the fill stitch direction **(C)**. Horizontal fills recede and vertical fills

A



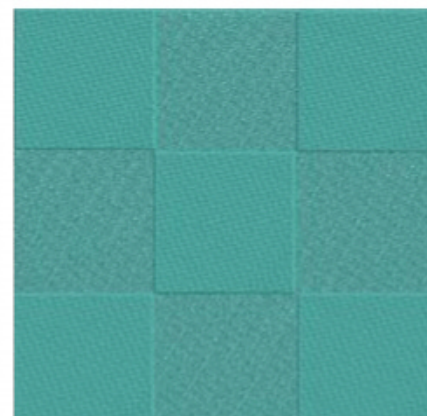
B



C



D



pop, creating shadows without changing thread colors.

9. Zoom into the design to ensure all lines are connected. If filling an area, it needs to be closed so the fill is contained and won't spread to other design areas. Use the appropriate drawing tool to close gaps.

10. Employ an overfill technique to add definition to a design **(D)**. Digitize an area (or the entire design) with the same overall fill, and then place a second layer of the fill in selected areas, creating subtle dimension.


11. Digitizing and vacuuming have a lot in common. If you want to keep your vacuum in the closet and return it there without leaving footprints,

you need to have a plan of execution. You'll need to back yourself out of each room in the most logical way possible. If you begin at the front door and are going to exit through the back door, the plan will need to be different.

12. Make sure the flow of stitches in a design stay consistent. If you have a lot of fills in the design, and the first fill stitches flow from the top of the design to the bottom, keep the same top-to-bottom flow for all the other fills. Multiple stitching directions may shift the fabric and throw off the registration **(E)**.

13. When planning a design, first work out the color order. Look at the dimension of the design. For example, when painting a landscape, you look at it dimensionally. You paint the sky first because it's the farthest away object, and then you build the painting forward one step at a time.

14. Identify the largest objects in the design. If they don't fall into dimensional order, the larger objects should be stitched first because they'll cause the most distortion.

15. The term used when assessing the visual quality of a design is called "registration," the alignment of the stitches on the sewn sample. Bad registration is noticed right away: fabric shows through where it shouldn't, the stitches pop outside of outlines, objects don't line up, etc. If the sewn sample looks distorted compared to the artwork, that's the sign of bad registration. If each object and stitch type in the design are perfectly aligned, that's a sign of good registration. 

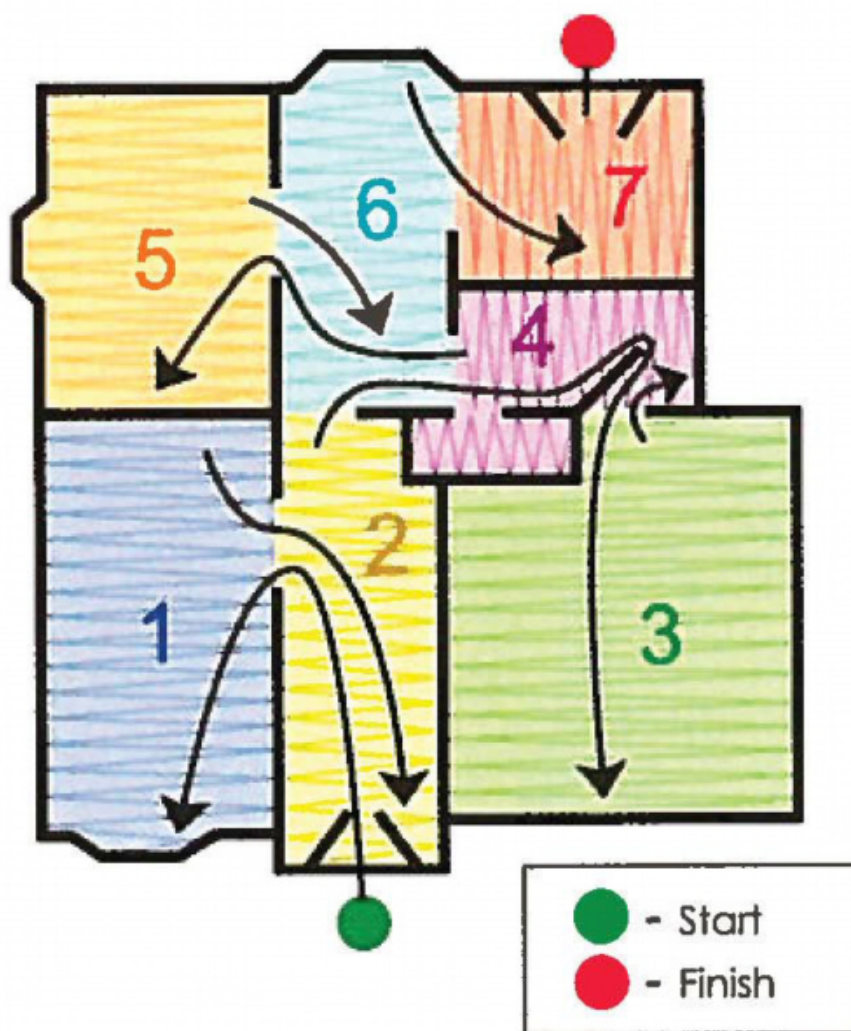
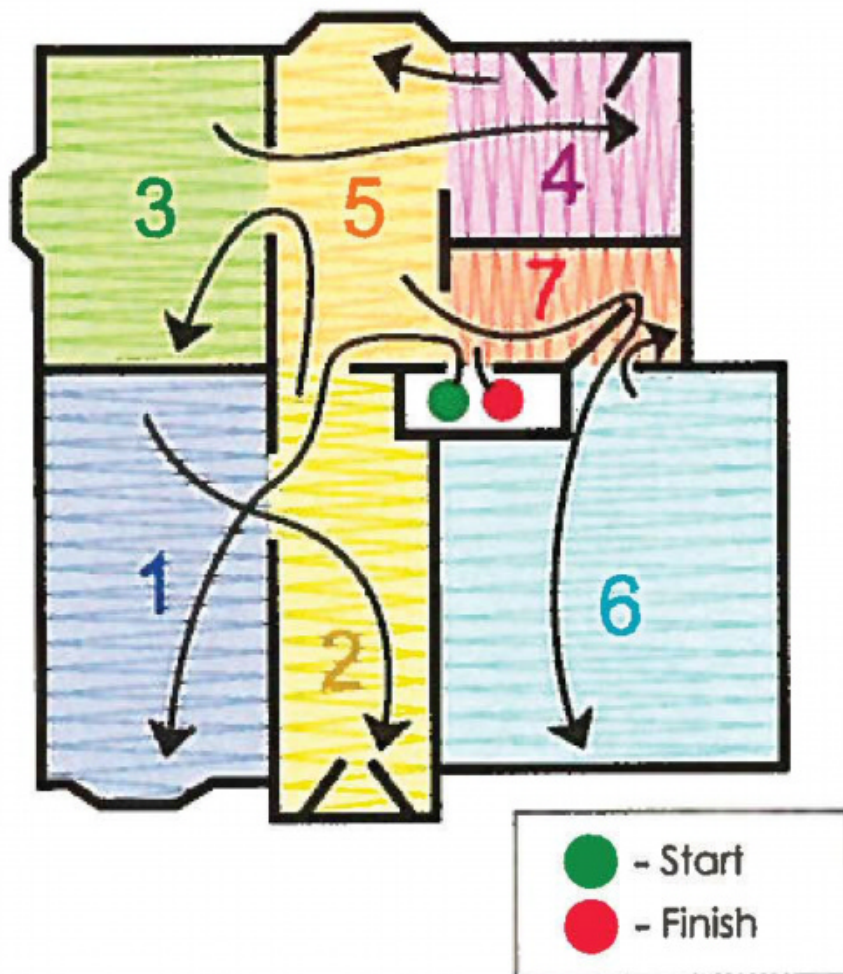
DESIGNS

Lacy Leaf by Embroidery Library Inc;
emblibrary.com

SOURCES

Schmetz Needles provided the Metallic
and Metallic Twin Needle Pack;
schmetzneedles.com

E



Freebie Fest

Celebrate with us – with **free** embroidery designs! That's right: for our 20th birthday, you get a free design and you get a free design and you get a free design! In addition to the free designs you get with this issue's projects, we're adding a few of our summer favorites for a total of **20** free embroidery designs. Find them free at sewdaily.com/go/CMEfreebies now until July 31, 2021.



Forest Friends Squirrel
Embroidery Design

Stitch the perfect biker
T-shirt or tote.

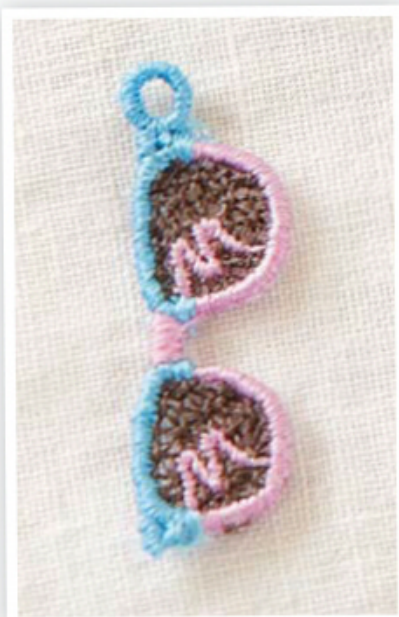


Bicycle Love
Embroidery Design

Embellish kid towels
for the pool!



Oliver Octopus Small Design
Embroidery Design



Beach Life FSL Sunglasses
Embroidery Design

Plus!

- Mystic Vibes Moth Embroidery Design
- Furry Friends Butterfly FOB Embroidery Design
- Beach Life Flip Flop Embroidery Design
- Irresistible Insects Beetle Embroidery Design
- Spring Clover Shamrock 3 Embroidery Design
- Diner Delights Delish Embroidery Design
- Fireworks Burst 3 Small Embroidery Design

Embellish storebought
cloth napkins.



Garden Party Perched
Bird Embroidery Design



Spring Clover Shamrock 3
Embroidery Design



Download the **Double Rose embroidery design** from sewdaily.com/go/CMEfreebies for free until July 31, 2021. Find the pattern at sewdaily.com after the expiration date.



Rosy Yoke Blouse

BY STACY SCHLYER

Nothing says summer like a breezy cotton gauze blouse. Crinkle gauze can be tricky to sew and embroider, especially when applying dense designs. Fortunately, there are several techniques that making working with this material as easy as sewing on a standard cotton fabric.

WORKING WITH CRINKLE COTTON GAUZE

One thing you will notice about crinkle cotton gauze is that this fabric tends to be very sheer. When adding embroidery to this material, it is likely you will be able to see any residual stabilizer underneath. Using a tear-away stabilizer can fix this but tends not to be heavy enough to support denser embroidery designs. Consequently, it's a good idea to double up on the stabilizer when working with crinkle cotton gauze. It's also important to only hoop the stabilizers and use a spray adhesive to float the fabric on top. This makes sure that the fabric retains its texture and does not become overstretched.

Because crinkle gauze is so thin, you'll want to keep from making unnecessary holes in the fabric. It's a good idea to use fine pins in the seam allowances and a sharp 70/10 needle in your machine. Using a longer stitch when sewing will keep the fabric from bunching and puckering as well. You may also find that this fabric tends to fray, be sure to finish the edges with a serger or zigzag stitch before sewing.

Pressing is always important in any project to create a professional finish. However, in this case, heat or pressing your project to hard with an iron will cause the crinkles to flatten. It is a good idea to use a cooler heat setting on your iron or finger press when necessary.

MATERIALS

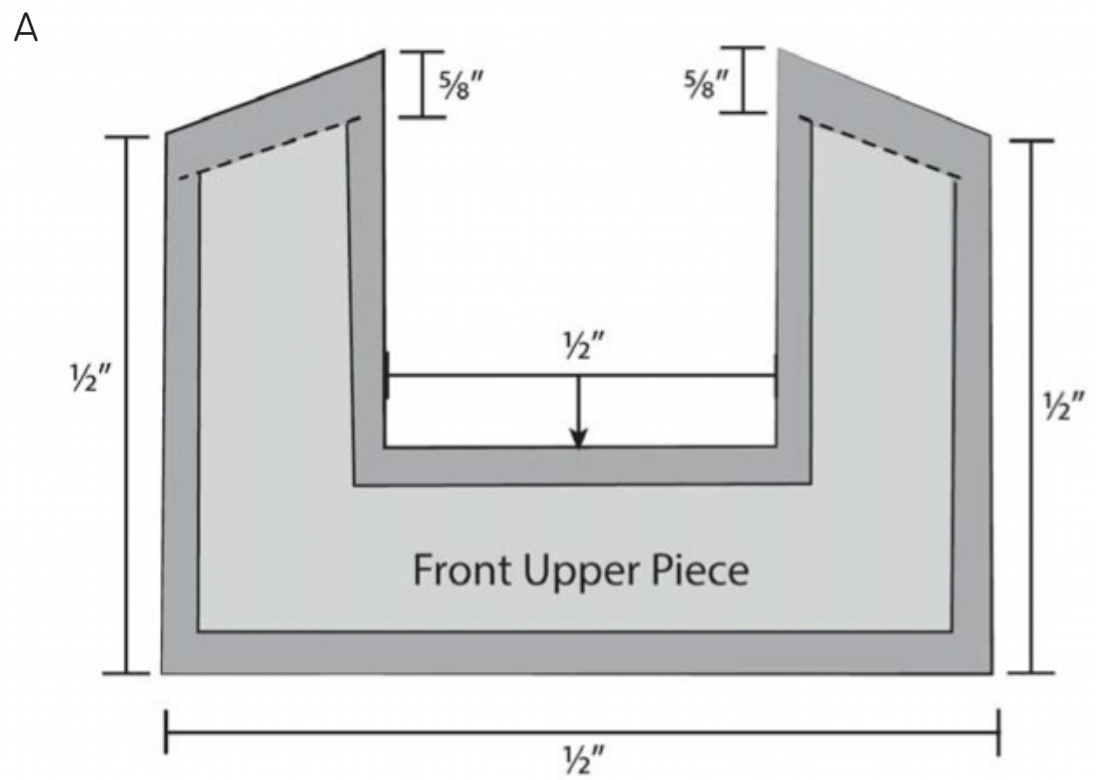
- + Crinkle cotton gauze fabric (amount according to the pattern)
- + Penrose Peasant Blouse pattern (by Sew News)
- + Tear-away stabilizer
- + Spray adhesive
- + Removable fabric marker



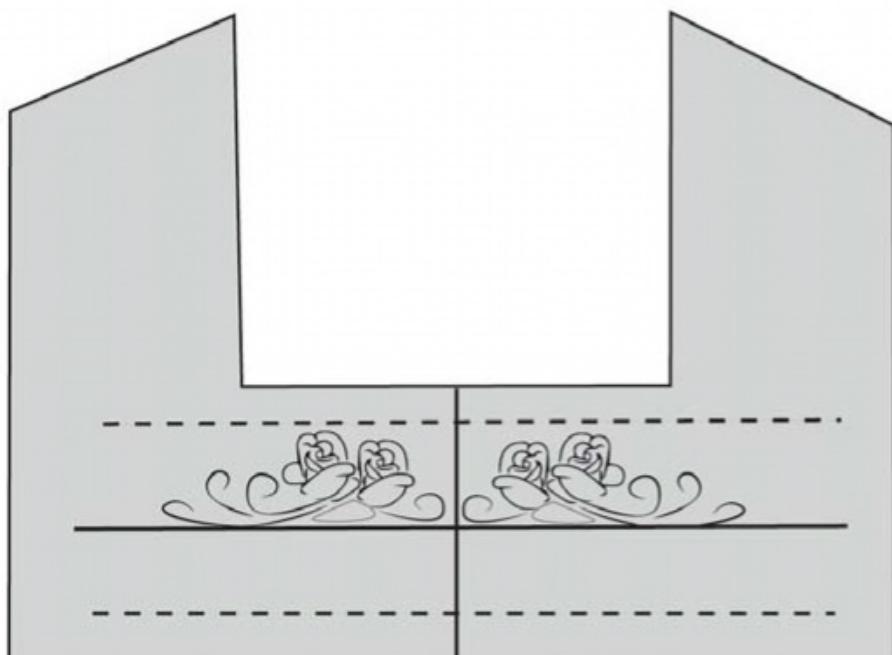
- + Thread: all-purpose & embroidery
- + Floral embroidery designs (approx. 3"x5½" and 2¼"x4½"; see "Designs.")

EMBROIDER

- Before starting your embroidery, it's important to note that all the seam allowances on the blouse should be reduced to ½", except the shoulder, sleeve seam and side seams (the hems remain the same). This is especially critical on the Front Upper Piece as it is the only way that the embroidery designs will fit and not be cut off when sewing **(A)**. It is not necessary to add extra width to any pattern pieces; cut the pattern pieces according to your desired size.
- Download the Double Rose design from sewdaily.com/go/CMEfreebies for free until July 31, 2021. Find the design at sewdaily.com after the expiration date.
- Even with reducing the seam allowances, the Double Rose embroidery design is still too large and parts of the design will fall into the seam allowance. In order to fix this, reduce the Double Rose embroidery design so that it measures 118 x 70 mm (or 80% of original size).
- Trace the Front Upper Piece, seam allowances included, onto the gauze fabric. Hoop the fabric and two layers of tear-away stabilizer.
- Center the design on the Front Upper Piece, so that one edge of the design is at the fold line.
- Stitch the design. Flip the design and repeat for the other side **(B)**.
- Center additional designs between the seam allowances on each side




B



of the Front Upper Piece; stitch the designs.

- Cut out the Front Upper Piece, using the traced lines as a guide.

CONSTRUCT

- Cut and assemble the pattern following the pattern instructions, reducing all seam allowances to $\frac{1}{2}$ ", except the shoulder, sleeve seam and side seams.
- Finish the hems according to the pattern instructions. 

DESIGN

Boho Rose Embroidery Collection; CME

Exclusive: sewdaily.com



CORAL CUSHION

BY STACY SCHLYER

Bring a bit of the beach to your home decor with this nautical linen pillow. Pair delicate designs and seashell trim for an upscale pillow that will brighten up any room.



MATERIALS

Supplies listed are enough to make one 12" round pillow.

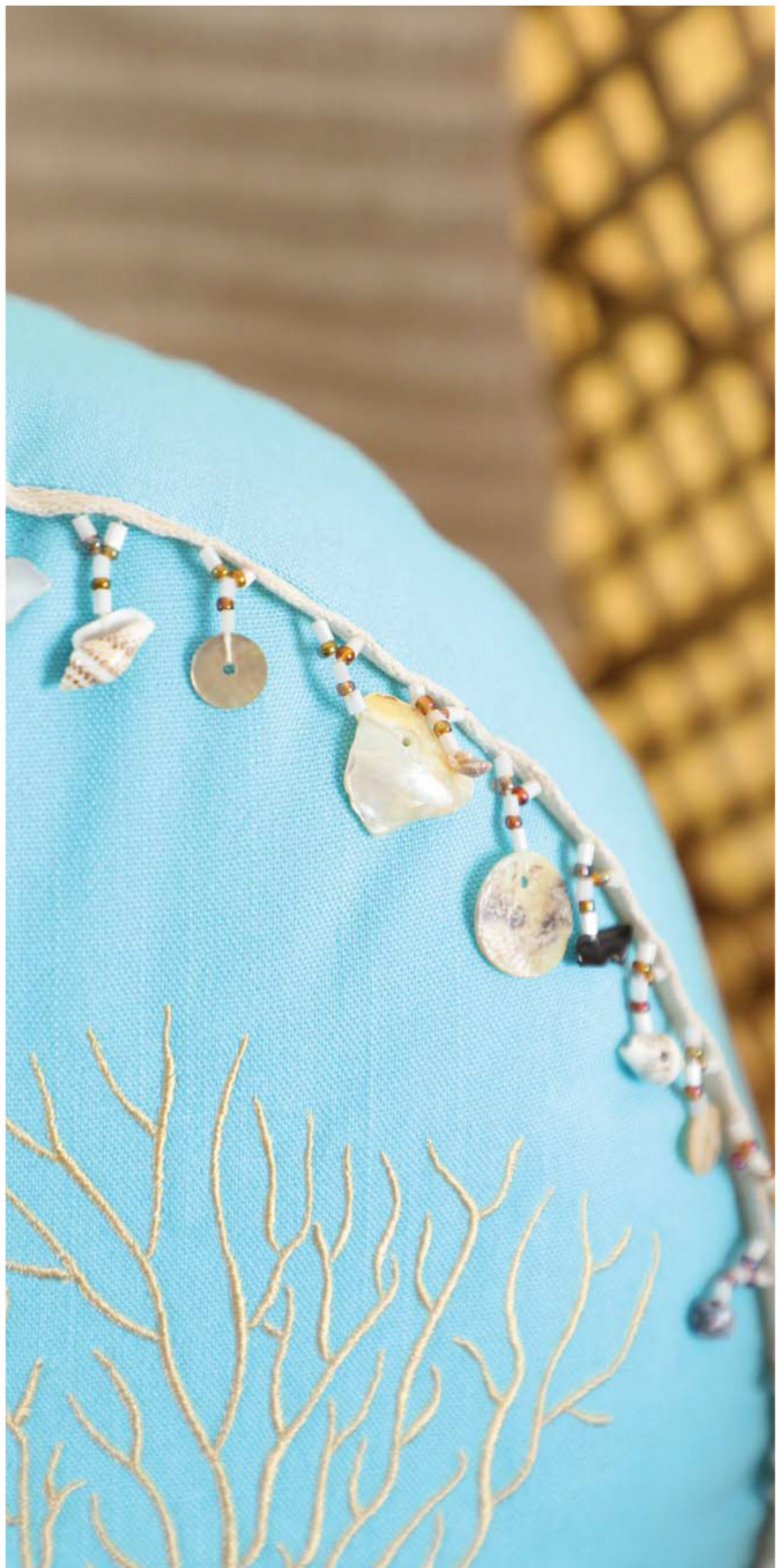
- + ½ to ¾ yard of linen fabric
- + Scrap fabric (for applique)
- + 1½ yards of seashell trim
- + Cutaway stabilizer
- + Thread: embroidery & coordinating all-purpose
- + Spray adhesive
- + Polyester fiber filling
- + Hand sewing needle
- + Applique scissors
- + Fusible interfacing (optional)
- + Nautical embroidery designs (approx. 4"x7" & 5"x6"; see "Designs.")

PREPARE

- From the linen, cut two 12½" circles and one 3"x37½" strip.
- From the interfacing (if using), cut two 12½" circles.

EMBROIDER

- Download the seahorse embroidery free from sewdaily.com/go/CMEfreebies until July 31, 2021. Find the design at sewdaily.com after the expiration date. The seahorse design was not created as an applique design, so we'll be making a "mock applique." Using a similar technique to traditional applique, the extra fabric will be removed only after everything has been stitched out, meaning that some of the fabric edges will be exposed past the stitching lines and may fray some, but this should only add to the texture to the overall pillow.
- Determine the placement for the seahorse design, hooping the stabilizer and the linen circle accordingly.



- Spray the linen circle with spray adhesive and place the scrap fabric on top.
- Stitch the seahorse design.
- Remove the fabric from the hoop. Use applique scissors to cut around the stitching, being sure not to cut the thread or linen material underneath **(A)**.
- Once the extra fabric has been removed from the seahorse applique, layer the coral designs on top to make the seahorse look as if it is hiding behind them. To give more interest and depth to your design, consider stitching one coral design at regular size and increasing the other (in the sample, one is increased 120%), using variegated threads and overlapping the designs some to make it appear as if it is a continual design. Overlapping the designs may produce some bulk when stitching. Be sure to slow down your machine during these parts to reduce issues such as broken threads or nesting.



CONSTRUCT

Use ¼" seam allowances

- Fuse a 12½" interfaced circle to the linen circle wrong sides to avoid stretching the circle shapes on the bias while stitching. This is an optional step but recommended.
- With right sides together, baste the trim to the pillow front **(B)**.
- With right sides together, stitch the short ends of the strip together, forming a loop.
- Divide the loop and the circles into quarters and mark.
- Match the marks on the loop to the pillow front and pin in place. Stitch, being sure not to catch the seashell

A



B



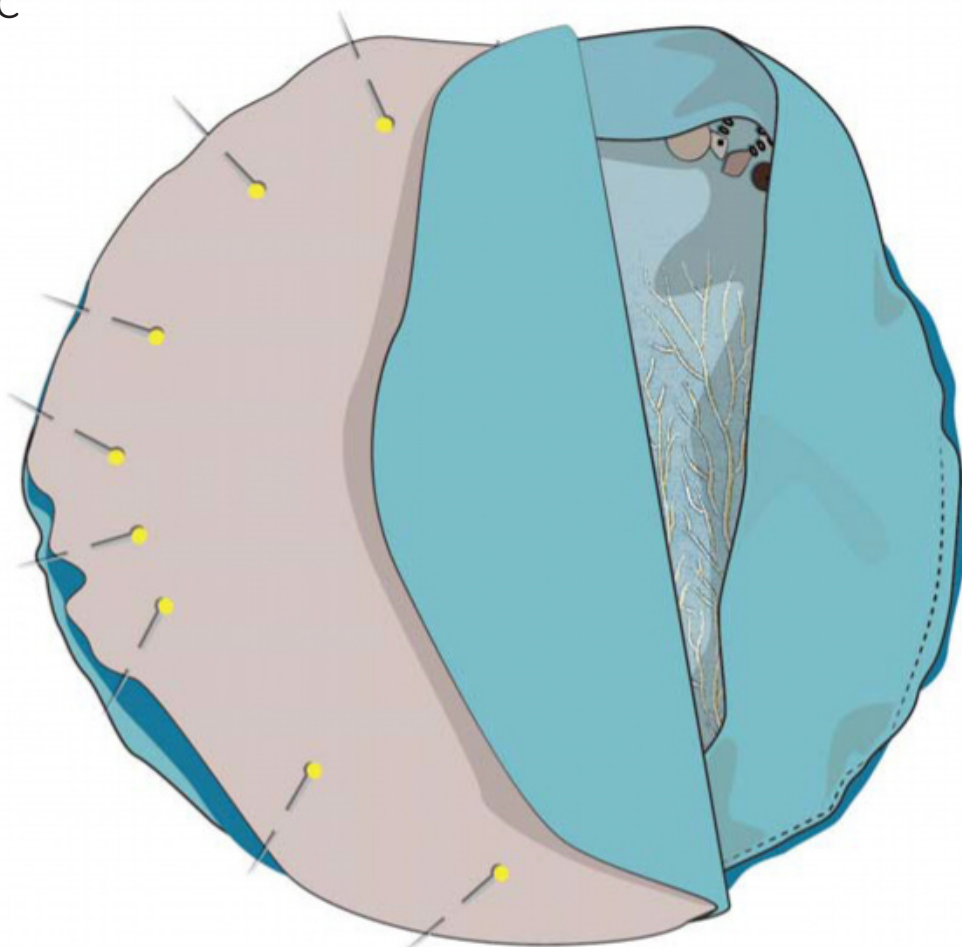
trim in the stitches.

- Match the marks on the second circle to the free edge of the loop and pin in place. Stitch, leaving a 4" to 5" opening for turning **(C)**.
- Turn the pillow right side out and stuff with filling.
- Slipstitch the opening closed with a hand sewing needle and matching thread. ⓘ

DESIGNS

Download the seahorse embroidery free from sewdaily.com/go/CMEfreebies until July 31, 2021. Find the design and the rest of the Beachcomber collection at sewdaily.com after the expiration date.

C



Throwback!
(love it sew)

Crimson & Clover Train Cases,
Sew Sweetness



Sew & Stow

BY MICHELE MISHLER

Add fun embellishments to an existing zipper case pattern to create a one-of-a-kind sewing case to use for class or travel. Embroider sewing-themed designs, stitch a soft tray and add readymade plastic thread boxes to keep threads and sewing supplies organized.



MATERIALS

Supplies listed are enough to make one 6"x8"x10" sewing case.

- + Train case pattern (such as Crimson & Clover Train Cases; see "Sources")
- + $\frac{3}{4}$ yard each of solid cotton & print cotton fabric (exterior & interior)
- + $\frac{1}{2}$ yard of contrasting cotton fabric (piping & interior trim)
- + Interfacing: $\frac{1}{2}$ yard of heavyweight sew-in & $1\frac{1}{2}$ yards of mediumweight fusible (See "Sources.")
- + 1 yard of lightweight foam purse stabilizer (See "Sources.")
- + $\frac{1}{2}$ yard of lightweight clear vinyl
- + Tear-away stabilizer
- + $2\frac{1}{2}$ yards of $\frac{5}{32}$ "-diameter cotton cording
- + Zippers: 12" regular plastic & 30" double-slide handbag (See "Sources.")
- + Sewing machine feet: PTFE & walking (optional)
- + Size 90/14 topstitching needles
- + Thread: all-purpose, bobbin, embroidery & water-soluble basting
- + Removable fabric marker
- + Binder clips
- + Temporary spray adhesive
- + Painter's tape (optional)
- + Two 5"x8" or one 8"x10" plastic thread case
- + Sewing design collection (See "Designs.")

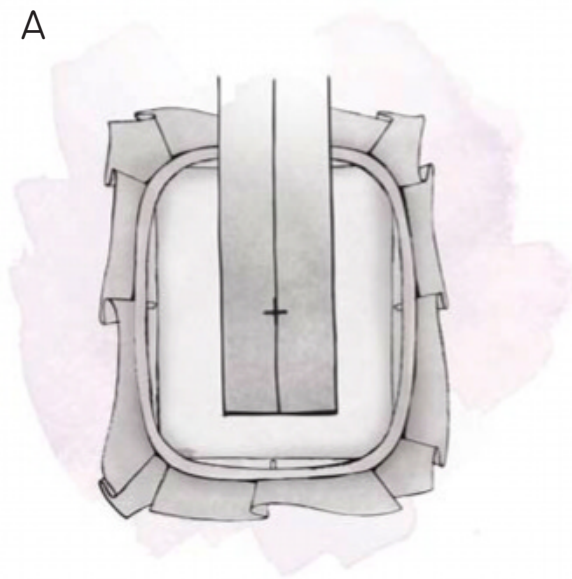
CUT

- Cut the pattern pieces from the exterior fabric, interior fabric, contrasting fabric, interfacings and purse stabilizer according to the pattern guidesheet, omitting panel B and the interior pockets.
- For panel B, cut one 7"× the fabric width strip from the exterior fabric.
- From the vinyl, cut one 1½"×11¼" rectangle for the zipper panel A and one 8¼"×11¼" rectangle for the zipper panel B.
- For the tray, cut one 12¾"×14¾" rectangle and one 2"×6" rectangle from the exterior fabric; one 12¾"×14¾" rectangle from the interior fabric; one 12¾"×14¾" rectangle from the fusible interfacing; and one 7½"×9½" rectangle, two 2"×9½" rectangles, and two 2"×7½" rectangles from the sew-in interfacing.

EMBROIDER

- Find the Train Case embroidery designs at sewdaily.com/go/CMEfreebies until July 31, 2021. Load the designs onto the embroidery machine.
- If working with an embroidery machine that has an extra-large hoop, embroider the quilted-top design in one hooping. Position one exterior main panel right side up over one corresponding stabilizer panel; baste the perimeter or use temporary spray adhesive to secure the layers as one piece. Hoop the main panel and a piece of tear-away stabilizer, centering the panel within the hoop.
- Place the hoop onto the machine. Open the quilted-top design on the machine. Use the baste-in-the-hoop or fix function to secure

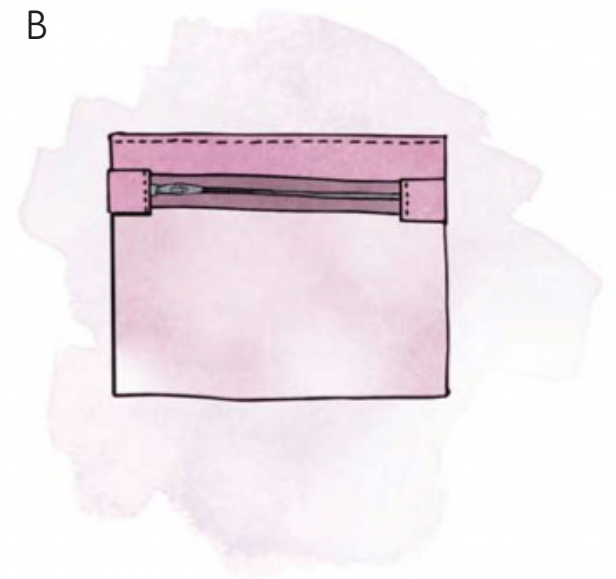
A



the panel layers. Or use painter's tape to secure the panel perimeter. Embroider the design, changing thread colors as desired.

- Remove the hoop from the machine and fabric from the hoop. Tear away the excess stabilizer from the panel wrong side.
- Repeat to embroider the remaining exterior main panel using the quilted-base design.
- If using an embroidery machine with 4×4 or 5×7 hoops, quilt the exterior main panels following the instructions in the sidebar at right.
- Open one button design on the machine.
- Hoop a piece of tear-away stabilizer. Spray the stabilizer with temporary spray adhesive, and then center the upper panel right side up over the stabilizer; finger-press to secure. Place the hoop onto the machine. Move the needle to align with one intersecting stitching line. Embroider the design.
- Once completed, open a second button design on the machine.

B



Move the needle to align the needle with another intersecting stitching line. Embroider the design.

- Repeat to embroider designs over the remaining accessible intersecting stitching lines.
- Remove the hoop from the machine and the stabilizer from the hoop.
- Re-hoop the stabilizer, following the previous instructions to secure the panel over the stabilizer. Embroider designs over the remaining intersecting stitching lines. Re-hoop as needed to complete the embroidery.
- Cut the upper and lower main panels following the main-panel pattern, centering the embroidery within the pattern.
- Position the exterior panel B right side up on a flat work surface. Draw a horizontal line 3" from and parallel to one strip long edge. Designate as the center placement line for the continuous border design.
- Open the button border design on the machine.
- Hoop a piece of tear-away stabilizer.

- Place the hoop onto the machine.
- Position the strip right side up over the stabilizer with the excess length behind the machine, centering the placement line within the hoop and aligning the needle 4" from the strip short end **(A)**. Make sure the strip is parallel to the hoop edges. Use the baste-in-the-hoop or fix function to secure the strip to the stabilizer. Or use painter's tape to secure the strip perimeter.
- Embroider the first border design. Remove the hoop from the machine and the stabilizer from the hoop. Remove the basting stitches and tear away the excess stabilizer from the design wrong side.
- Hoop a new piece of tear-away stabilizer. Place the hoop onto the machine. Advance the machine to step one, moving the embroidery carriage to the center of the crosshair. Position the fabric strip right side up over the hoop with the needle aligned with the crosshair of the first design. Turn the hand wheel to place the needle at the crosshair center. Adjust the strip to make sure the sides are parallel to the hoop edges; pin outside the embroidery area to secure. Turn the hand wheel to raise the needle.
- Use the baste-in-the-hoop or fix function to secure the strip to the stabilizer. Or use painter's tape to secure the strip perimeter. Remove the pins. Embroider the second border design. **Note:** *Once the placement is complete, don't embroider the first crosshair, rather advance the stitches to the second thread color.*
- Embroider three button-border designs, and then the label design following the previous hooping instructions.
- After embroidering the label design, embroider three more button-border designs.
- Once complete, remove the hoop from the machine and the stabilizer from the hoop. Remove the basting stitches. Tear away the excess stabilizer on the strip wrong side.
- Draw a horizontal line 1½" from and parallel to the label-design upper edge. Trim the strip to measure 5½"×36½", centering the label within the strip. *Note: Some embroidery may be trimmed away.*

CONSTRUCT

- Adhere the interfacing to the corresponding pieces and construct the handle and piping according to the pattern instructions.
- Attach the pocket tabs to the regular-zipper short ends according to the pattern instructions.
- Fold each small bias strip in half lengthwise with wrong sides together; press.
- Center one strip over the right zipper tape with right sides together, aligning the raw edges with the tape edge; pin. Stitch ¼" from the zipper teeth.
- Position the zipper right side up over the zipper panel B, aligning the strip and tape edges with one panel long edge; use binder clips to secure.
- Stitch along the previous stitching line **(B)**.
- Finger-press the vinyl and strip away from the zipper. Edgestitch the strip on each long edge through all layers.

SMALL HOOP QUILTING

If using an embroidery machine that has standard-size hoops, such as 4x4 or 5x7, create the quilted-top design using standard sewing machine settings

- Using a removable fabric marker, draw a diagonal grid with the lines spaced 13/8" apart across each main exterior panel. Position one panel right side up over one corresponding purse-stabilizer panel; treat as one piece.
- Install a walking foot onto the machine and select a 3mm stitch length. Stitch along each diagonal grid line **(1)**.
- Repeat to quilt the remaining exterior main panel. Designate one panel as the upper panel.

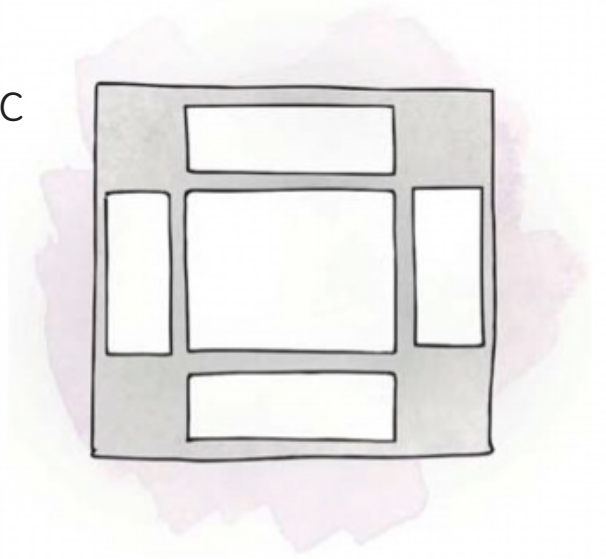



- Repeat to stitch the remaining strip and zipper panel A to the left zipper tape.
- Center the vinyl pocket over one interior main panel with the right sides facing up. Trim the pocket side and lower edges even with the panel perimeter.
- Baste the perimeter using a 1/8" seam allowance.
- Construct the interior according to the pattern instructions, but omit the interior pockets.
- Install the purse zipper according to the pattern instructions and measurements. *Note: The featured case features a 30" purse zipper, so the exterior zipper tab, interior zipper tab and zipper tab insert were adjusted to match the measurements provided in the instructions.*
- Fuse the tray interfacing to the corresponding interior-tray panel wrong side, following the manufacturer's instructions.
- Fold each tray tab in half lengthwise with wrong sides together; press, and then unfold. Fold each long edge to match the foldline; press. Fold each in half lengthwise along the original foldline; press. Edgestitch each tab long edge.
- Fold each tab in half widthwise. Center one tab along the interior-tray short edge, aligning the tab raw short ends with the panel raw edge; pin. Baste using a 1/2" seam allowance.
- Repeat to baste the remaining tab to the opposite tray short edge.
- Fold one interior-tray long edge 1/2" toward the wrong side; press.
- Position the exterior tray wrong side up on a flat work surface.

Center the tray sew-in interfacing over the exterior panel wrong side; pin. Position each tray-side sew-in interfacing piece 1/16" from the center sew-in interfacing perimeter; pin **(C)**.

- Thread the bobbin with water-soluble basting thread. Baste each interfacing piece perimeter.
- Fold one exterior-tray long edge 1/2" toward the wrong side; press.
- Position the exterior and interior tray with right sides together, aligning the long folded edges; pin. Stitch the short edges and one long raw edge using a 1/2" seam allowance, making sure not to stitch the folded edge long edge.
- Trim the corners and turn the tray right side out; press. Edgestitch the entire perimeter, including the folded long edges.
- To create the foldlines, fold each tray long edge toward the interior along the side-interfacing lower edge; press, and then unfold.
- Repeat to fold the short edges.
- Topstitch each long edge foldline, making sure not to catch the interfacing within the stitching.
- Repeat to topstitch the short edge foldlines. Remove the basting stitches.
- To stitch the corners, pinch the excess fabric from the interior side and align the stitching lines. Stitch along the previous stitching line. Fold the corner toward the tray short edges; stitch in place to secure.
- Finish constructing the case according to the pattern instructions.
- Insert one large or two small plastic thread cases inside case, and then

C



place the tray over the plastic cases. 

DESIGNS

Purchase the designs from the MM Embroidery Designs collection at oregonpatchworks.com after the expiration date.

SOURCES

ByAnnie carries double-slide handbag zippers and Soft and Stable purse stabilizer: byannie.com.

Floriani Embroidery provided the Stitch N Wash Tear-away stabilizer: florianiembroiderycentral.com

Janome provided the Memory Craft 15000: janome.com.

Pellon carries 70 Peltex Sew-In Ultra Firm Stabilizer and SF101 Shape-Flex fusible interfacing: pellonprojects.com.

Sew Sweetness carries the Crimson and Clover Train Case pattern: sewsweetness.com

Studio Sidekick

BY MEG HEALY

Create the perfect companion to your machine! This thread catcher serves as a nice slip-proof base for your machine with detachable thread basket for easy removal.



MATERIALS

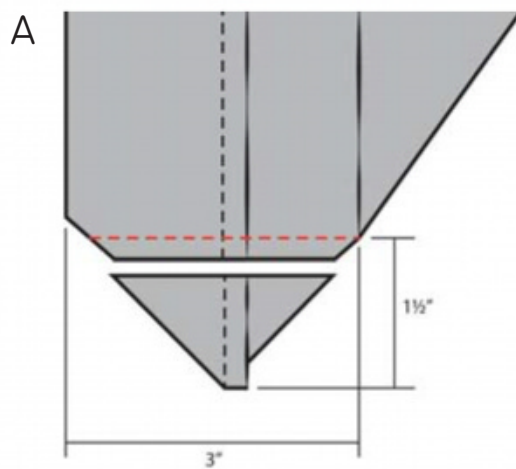
- + ½ yard printed cotton fabric
- + ½ yard solid cotton fabric
- + ½ yard batting
- + 2 yards of rubber elastic
- + 8" of cord elastic (⅛" wide)
- + 2 buttons (¾" in diameter)
- + Teflon sewing machine foot
- + Thread: all-purpose and embroidery
- + Tear-away stabilizer
- + Point turner
- + Heart design (approx. 4" diameter; see "Design")

PREPARE

- From the printed cotton, cut two 9"x10½" rectangles for the inside of the thread basket and one 18"x20" rectangle for the upper base piece.
- From the solid cotton, cut two 9"x10½" rectangles for the outside of the thread basket and one 18"x20" rectangle for the under base piece.
- From the batting, cut one 18"x20" rectangle for the middle of the base.

EMBROIDER

- Download the Me + My Machine embroidery design from sewdaily.com/go/CMEfreebies for free until July 31, 2021. Find the embroidery design and the rest of the collection at sewdaily.com after the expiration date.
- Hoop one of the solid 9"x10½" cotton rectangles and tear-away stabilizer.
- Stitch the design so it finishes about 2" from the top of the rectangle. Remove the fabric from the hoop and remove the excess stabilizer



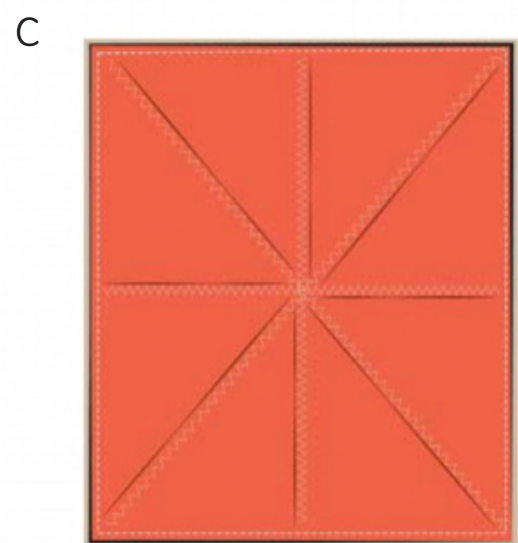
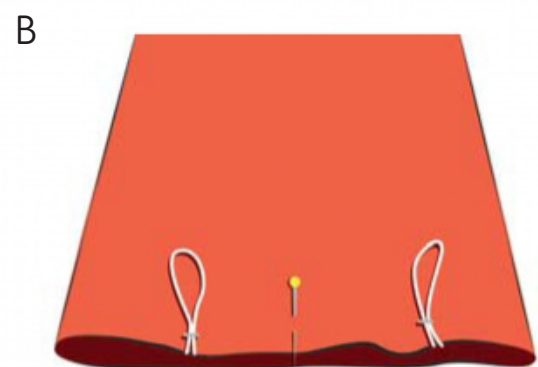
from the stitching wrong side.

- Trim all threads from the right side of the embroidery and press.

CONSTRUCT

Use ⅜" seam allowances unless otherwise noted.

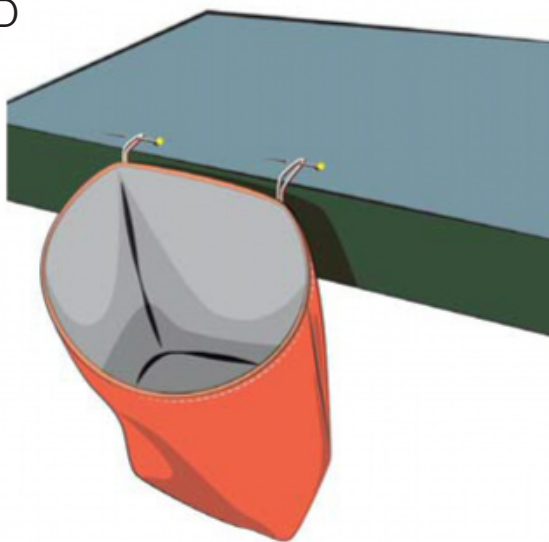
- Pin the two small, printed cotton rectangles right sides together along the two longer side edges and lower edge. Stitch, pivoting at the corners and leaving a 3" opening in the lower edge for turning.
- Pin the two small, solid cotton rectangles right sides together along the two longer side edges as well as the lower edge. Stitch, pivoting at the corners.
- Press all the seams open.
- Pinch the corners of the inside and outside thread basket pieces right side together and trim off 1½" to stitch a 3"-long seam **(A)**
- Cut the ⅛" elastic cord into two separate 4" pieces.
- Flip the outer solid cotton thread basket right side out and pin the cut elastic pieces on the unembroidered side 2" from the center **(B)**.
- Baste the elastic loops to the outer thread basket inside the seam




allowance and insert into the thread basket lining, right sides together matching up the side seams. Stitch.

- Through the opening in the lower thread basket lining piece, flip the thread basket to the right side and stitch the opening closed either by hand or machine.
- Insert the lining back into the thread basket and pressed the opening edge making sure the elastic loops are sticking up. Topstitch.
- Lay the wrong side of the solid base piece with the batting and baste together around the edges.
- Install your Teflon machine foot and switch to a zigzag stitch. Starting at one corner working from the right side of the solid base with batting, stitch the rubber elastic. Stitch to all four corners as well as the middle of the edges **(C)**. Note: Do not stretch the elastic as you sew it.
- Lay the printed base piece right sides together with the solid base

D

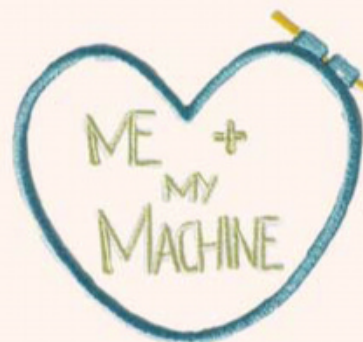


around all edges. Stitch leaving a 6" opening on one of the short edges for turning.

- Clip the corners and trim the allowances.
- Flip the base to the right side through the opening and use a point turner to shape the corners. Press.
- With the opening allowances pressed towards the inside, top-stitch around the entire base, pivoting at the corners and closing the opening.
- Position the mat on your sewing surface and place your machine on top to determine the best thread basket placement. If using a serger, make sure it is in line with where the knife cuts the fabric.
- Pin the back loops to the base so the top edge of the thread catcher is flush with the mat edge. Mark the button placement **(D)**.
- Sew on the buttons to the mat at your placement markings using your sewing machine or by hand. 



Sew Sweet



EXCLUSIVE CME SEW IN LOVE COLLECTION

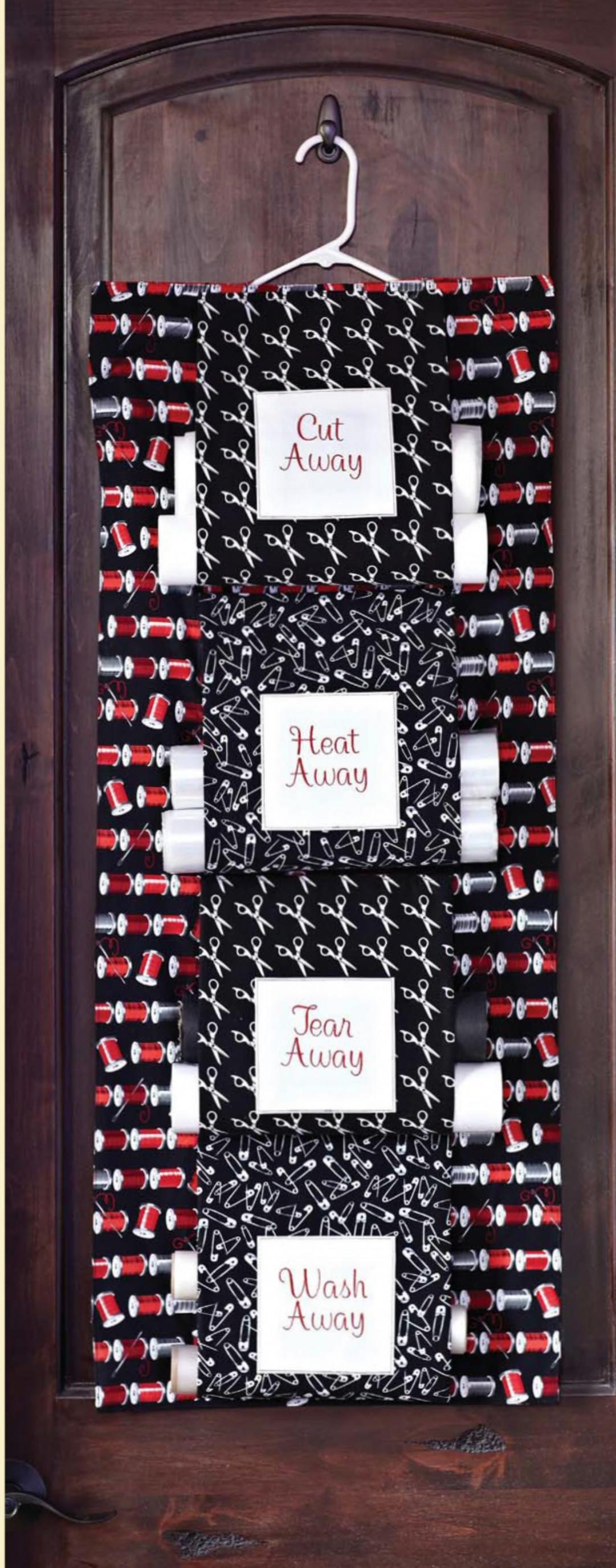
Created by hand embroidery artist Mollie Johanson, this embroidery design collection celebrates your love for sewing. From cute little measuring tape bows to a cupcake pincushion, these fun little designs can go on anything to show the love for your craft. Create an embroidered machine cover, the featured thread catcher and base or fabric basket to organize your sewing tools. Or embellish a readymade T-shirt and wear your sewing love with pride. Find the full collection at sewdaily.com.

Throwback!
(love it sew)

Stabilizer Organizer

BY KATRINA WALKER

Organize your stabilizer rolls by making a stabilizer organizer using fabric from your stash. Use a hanger to hang the organizer in a closet or over the back of your sewing room door.



MATERIALS

- + 2 fat quarters each of two solid cotton fabrics (A & B)
- + 4 fat quarters of printed cotton fabric (C)
- + ½ yard each of two cotton fabrics (D & E)
- + Cut-away stabilizer
- + ½ yard of lightweight fusible interfacing
- + Fusible web strips
- + Thread: bobbin & embroidery
- + Removable fabric marker
- + Built-in letter embroidery designs

PREPARE

- From fabric A, cut four squares large enough to fit within the hoop.
- From fabric B, cut one 9"x36" rectangle.
- From fabric C, cut eight 10"x18" rectangles.
- From each D and E fabric, cut one rectangle that measures 18"x the fabric width.

EMBROIDER

- Hoop one fabric A square with a piece of cut-away stabilizer. Using built-in letters on the machine, combine letters to form various stabilizer types, such as "Cut Away," "Heat Away," "Tear Away" and "Wash Away." Make each letter no taller than 1".
- Thread the machine. Load the desired words into the machine. Place the hoop on the machine and embroider the words along the square center.
- Once the embroidery is complete, remove the hoop from the machine and the fabric from the hoop. Clip

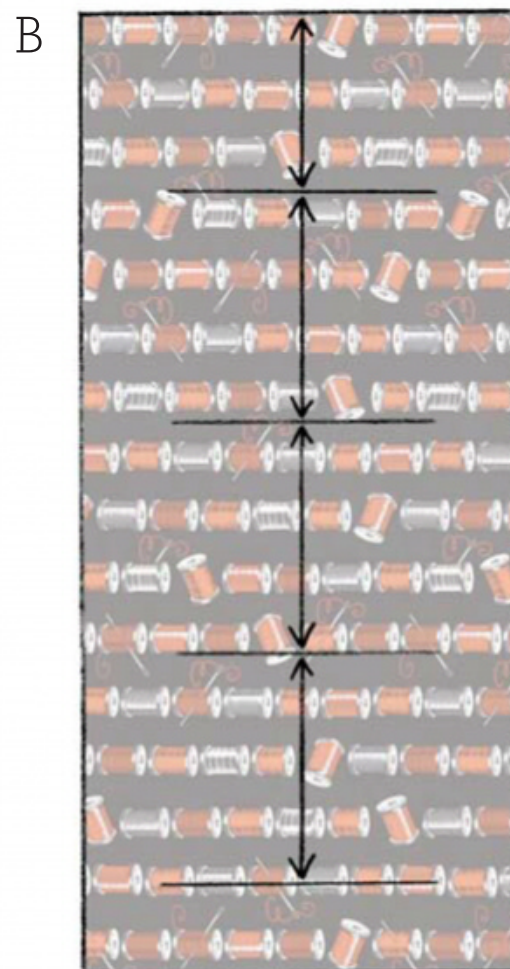
any jump threads. Trim the stabilizer to a 5" square, centered behind the design. Trim the fabric to a 6" square.

- Fold the excess fabric toward the square wrong side, mitering the corners. Use fusible web strips to fuse the fabric edges to the stabilizer, following the manufacturer's instructions.
- Repeat to embroider the remaining stabilizer types on the remaining fabric A squares to create the pocket labels.

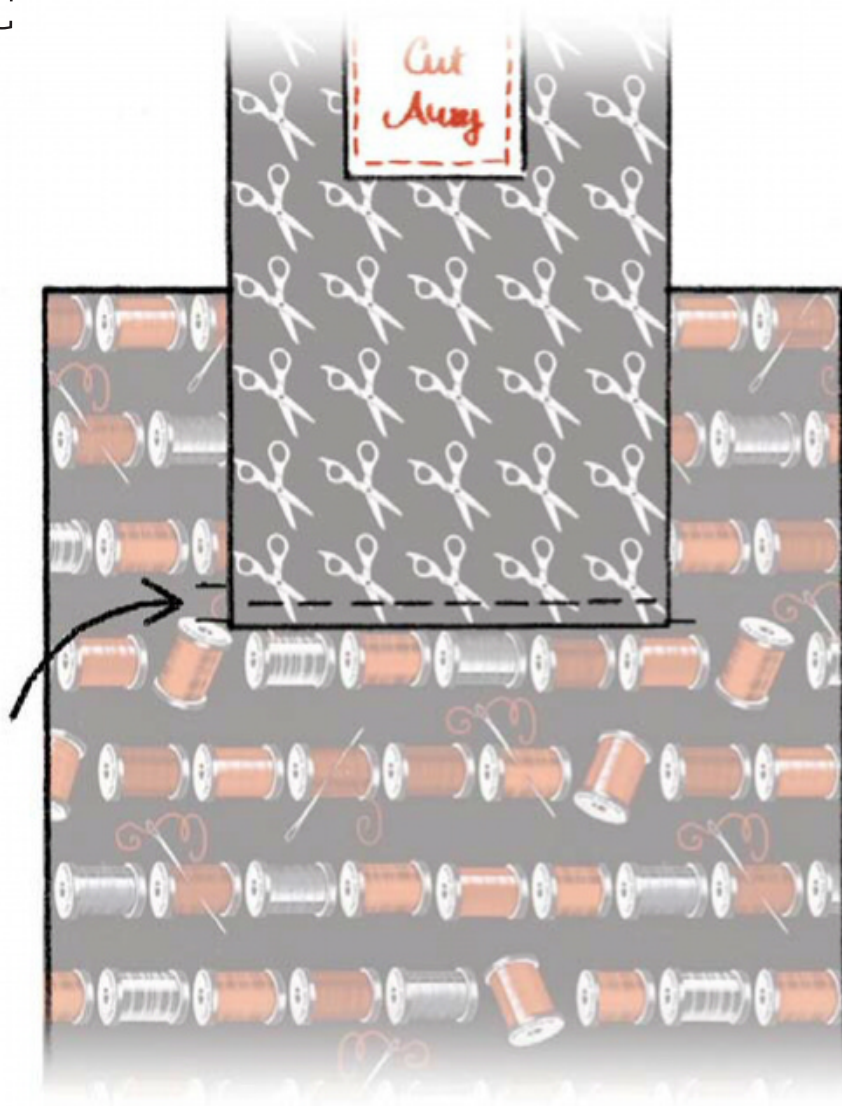
CONSTRUCT

Use ¼" seam allowances unless otherwise noted.

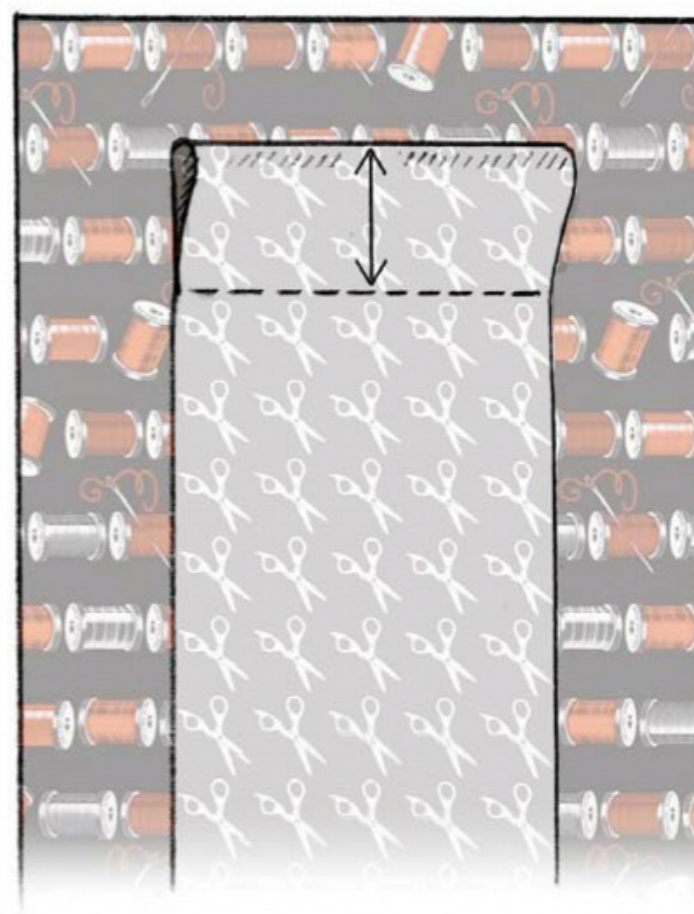
- Position two fabric C rectangles right sides together; pin, and then stitch one short edge and both long edges. Turn the rectangle to the right side; press. Designate the open edge as the lower edge. Repeat to stitch the remaining rectangles to create four pockets.
- Center one pocket label 4" below one pocket upper edge; pin, and then top-stitch the label perimeter **(A)**. Repeat to stitch the remaining pocket labels to the remaining pockets.
- Position the fabric D rectangle right side down on a flat work surface. Position fusible interfacing over the rectangle wrong side; fuse, following the manufacturer's instructions.
- Turn the fabric D rectangle right side up. Designate one short edge as the organizer upper edge. Using a removable fabric marker, mark 7½" below the upper edge. Repeat to mark the rectangle three additional times, marking 9½" below each previous mark **(B)**.



C



D



- With the right side up, center one pocket rectangle lower edge along the first mark; pin, and then stitch $\frac{1}{4}$ " from the raw edge **(C)**. Turn the pocket wrong side up; pin, and then stitch $\frac{3}{8}$ " from the fold, concealing the raw edge **(D)**.
- Position the pocket rectangle upper edge 2" from the organizer upper edge; pin, and then topstitch.
- Center a second pocket rectangle lower edge along the second mark; pin, and then stitch as for the first pocket rectangle. Position the pocket rectangle upper edge $4\frac{1}{2}$ " below the first pocket lower edge; pin, and then topstitch. Repeat to stitch the remaining pockets. Set aside.
- Fold the fabric B rectangle in half widthwise with right sides together to create a 9"x18" hanger holder. Designate the long raw edge as the upper edge. Using a removable fabric marker, mark the upper-edge center.
- Draw a 5"-diameter semi-circle at the mark; cut out the semi-circle. Stitch the long raw edge, including along the semi-circle curve. Clip the curve, and then turn the holder to the right side.
- Position the fabric E rectangle right side up on a flat work surface. Designate one short edge as the upper edge. Align the holder upper edge with the fabric E rectangle upper edge; pin, and then baste the holder short edges and upper edge, leaving the semi-circle free.
- With right sides together, align the fabric D and fabric E rectangles; pin, and then stitch the sides and upper edge, using $\frac{1}{4}$ " seam allowances along the sides and a $\frac{1}{2}$ " seam allowance along the upper edge. Turn the organizer right side out; press. Fold the lower raw edges $\frac{1}{2}$ " toward the wrong side; pin, and then topstitch, enclosing the raw edge. **8**

Throwback!
(love it sew)



Delicate Details

BY PAMELA COX

Modify a basic blouse pattern to create a one-of-a-kind summer garment. Use linen and 30-wt. cotton thread to achieve a lovely hand-embroidered look.

MATERIALS

- + Blouse pattern (such as the Olivia Blouse; see “Sources”)
- + 1½ yards of 44"-wide off-white linen
- + ¾ yards of 44"-wide brown linen
- + Stabilizer: mesh & tear-away
- + Thread: 30-wt. cotton embroidery & all-purpose
- + Needles: 70/10 sharp, 80/12 twin & 90/14 topstitching
- + 2½"x6" rectangle of lightweight fusible interfacing
- + 1¾ yards of piping (⅛"wide)
- + 1 button (⅜" in diameter)
- + Hand sewing needle
- + Embroidery floss
- + Embroidery software with editing capabilities
- + 6 floral embroidery designs (approx. 4" square; see “Designs”)

PREPARE

- Prewash and dry the linen, following the manufacturer’s care instructions.
- From the off-white linen, cut one back panel and one 3"x6 ½" rectangle for the facing. Designate one facing short edge as the lower edge. Round the lower-edge corners.

EMBROIDER CENTER PANEL

- Open a new page in the software program. Draw a 2"x12" rectangle onto the page. Open two coordinating floral designs inside the rectangle.
- Designate one design as the upper design and the other design as the lower design. Place the

upper design above the lower design, connecting them in an inconspicuous area. Note: The featured lower design is flipped horizontally to connect the designs along the stems **(A)**. If desired, zoom into the design to aid in proper placement. Once satisfied with the placement, group the designs.

- If the software indicated the design starting point is beyond the design beginning, move the point close to the design to represent the actual design size **(B)**. Some software programs stitch the designs in the order in which they're opened onto the page, so note the correct design order or change the design color order in the software program. Save the design as "design 1" in the appropriate machine format. Keep design 1 open on the page.

- Flip the lower design to its original form, and then rotate it 47° clockwise. Connect the lower design to design 1 in an inconspicuous area. Note: The featured design showcases the lower-design stem positioned along the design 1 lower-leaf curve **(C)**.

- Once satisfied with the placement, group the designs. Save the design as "design 2" in the appropriate machine format.

- Open design 1 inside the rectangle. Place design 1 above design 2, centering each design within the rectangle and spacing them $\frac{1}{8}$ " apart.

- Open a second design 1 onto the page. Designate this design as "design 3." Center the design $\frac{1}{8}$ " below design 2 to create an S-curve design, allowing the eye to travel from one flower to the next **(D)**.

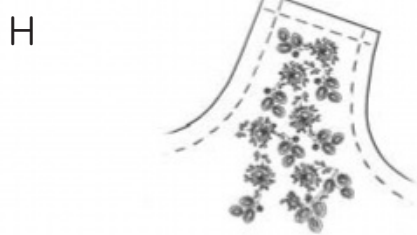
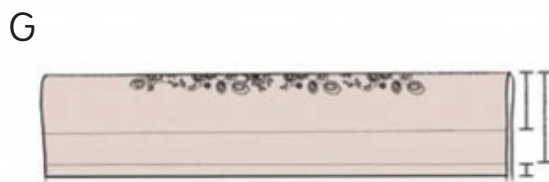
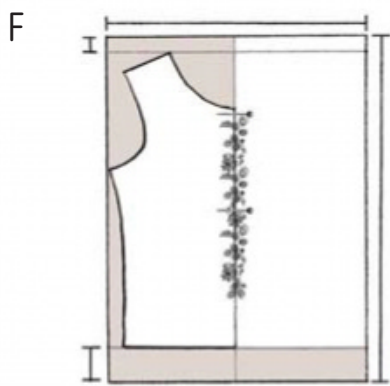
- Choose another coordinating

design to use for the design end. Open the design onto the page, and then center it below design 3.

- Connect the design end to design 3 in an inconspicuous area. Note: The featured end design is rotated 90° counterclockwise and flipped horizontally and is placed beneath a lower leaf of design 3 **(E)**. Change the thread color order so the end design stitches before design 3.
- Once completely satisfied with the overall design, including position, size and stitching order, group all of the designs. Save the design as "center-panel design." Print a template of the design.



- Place the front-panel pattern over the brown linen right side, leaving 1" to 2" of fabric free below the lower edge and 1" of fabric free above the shoulder. Measure the pattern width, and then double the measurement; record. Trim the linen width to match the recorded width measurement. Note: For the featured pattern, the doubled front-panel width for an XS is 20". Designate the linen rectangle as the center panel.
- Fold the center panel in half lengthwise with right sides together; unfold. Hand-baste a line along the foldline. Position the pattern over the linen, aligning the pattern center front with the basted line. Position the center-panel template



over the pattern center front. Pin-mark the front-panel neckline and design center along the basted line **(F)**. Set aside the pattern and template.

- Hoop the center panel with a piece of mesh stabilizer, centering the basted line and lower pin intersection within the hoop. Place the hoop onto the machine and thread the needle and bobbin with 30-wt. cotton embroidery thread. Load the center-panel design into the machine. Turn the machine hand-wheel to make sure the needle aligns with the basted line and lower pin intersection. Rehoop if needed to achieve perfect placement. Remove the pins.
- Embroider the design. Once the embroidery is complete, remove the hoop from the machine and the fabric from the hoop. Cut away the stabilizer beyond the design perimeter and clip all jump threads; press.
- If necessary, hand-baste the center-panel lengthwise center-line, and then designate it as the center-front line. With wrong sides together, fold the linen in half with right sides together along the center-front line; pin. Using tailor's tacks, mark two vertical lines $3\frac{5}{8}$ " and $4\frac{7}{8}$ " parallel to the fold. Trim the excess fabric $\frac{3}{4}$ " beyond the lower line **(G)**. Stitch $2\frac{1}{4}$ " from the fold.
- Unfold the center panel. Press the seam toward one side, avoiding the embroidery.

- From the remaining white linen, cut two rectangles each measuring the front-panel pattern width x the center-panel length. Note: The featured front-side panels each measure 10"x27".
- With right sides together, align one side panel to each center-panel long edge; stitch using a $\frac{1}{4}$ " seam allowance. Trim each seam to $\frac{1}{8}$ ", and then press the seam toward the center panel.
- With wrong sides together, fold the center panel along one marked line; press. Stitch $\frac{1}{2}$ " from the foldline to create a pleat. Repeat to stitch pleats along the remaining lines.
- Align the center-pleat stitching with the basted centerline; press. Machine-baste $\frac{1}{2}$ " from the center-panel upper and lower edges to secure the pleats. Fold the center panel in half lengthwise along the centerline with wrong sides together, aligning the pleats; pin.
- Position the front-panel pattern over the center panel, aligning the pattern center front with the panel center-line. Cut out the front panel along the pattern perimeter. Baste the pleats along the front-panel upper and lower edges within the $\frac{1}{2}$ " seam allowance. Remove the pins.

SHOULDERS

- Scan the shoulder pattern onto the computer, and then open it onto a new page in embroidery software.

- Open the remaining floral designs onto the page. Duplicate and position the designs along the shoulder area, rotating, flipping and mirror-imaging the designs as desired, keeping in mind seam allowances. End the design arrangement 9" from the shoulder upper edge. Note: The featured design is approximately $3\frac{1}{2}$ " wide along the shoulder upper edge and $5\frac{1}{2}$ " wide at the end.
- To create the featured design arrangement, open design 7 and 18 of the featured design collection onto the page. Rotate design eighteen 180° , and then place it along the shoulder upper-right corner within the seam allowances.
- Flip design 7 vertically, and then rotate it 10° clockwise. Place the design just below design 18.
- Open another design 7 onto the page, and then rotate it 153° clockwise. Place the design under the first design 7, mirror-imaging the curves and positioning the design upper edge $\frac{1}{4}$ " from the armseye seam allowance.
- Open design 14 onto the page, and then rotate it 180° clockwise. Place the design beneath the first design 7 and to the right of the second design 7, positioning the right edge $\frac{1}{4}$ " from the neckline seam allowance **(H)**.
- Once satisfied with the placement, group the designs. If needed, change the thread color order for the designs to stitch in sequential order. Save the design as "left-shoulder design" in the appropriate machine format.
- Flip the left-shoulder design horizontally. Save the design as "right-shoulder design" in the appropriate machine format.



- Print a template of each shoulder design. Place the left-shoulder template over the front-panel left shoulder. Trace the shoulder shape onto the template; cut out.
- Align the template with the left shoulder; mark the vertical and horizontal design centerlines onto the fabric. Baste along each line.
- Hoop a piece of mesh stabilizer. Place the left-shoulder template over the stabilizer; mark the horizontal and vertical centerlines onto the stabilizer.
- Place the left shoulder over the stabilizer, aligning the center-lines; pin.
- Slowly perimeter-baste the fabric to the stabilizer, removing only the pins that interfere with the stitching.
- Place the hoop onto the machine. Thread the machine with 30-wt. cotton embroidery thread in the needle and bobbin. Load the left-shoulder design into the machine. Embroider the design. Once the embroidery is complete, remove the hoop from the machine and the fabric from the hoop. Trim any jump threads and cut away the stabilizer beyond the design perimeter.
- Repeat to embroider the right shoulder.

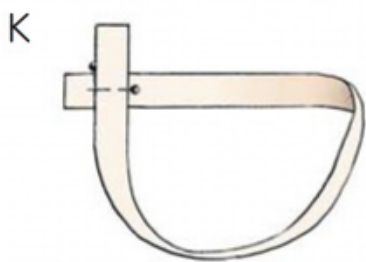
CONSTRUCT

Use $\frac{1}{2}$ " seam allowances unless otherwise noted.

- Stitch the jacket front and back. Center the interfacing rectangle over the facing rectangle wrong side; fuse, following the manufacturer's instructions.
- Fold each facing long edge and rounded edge $\frac{1}{4}$ " toward the wrong side; stitch.
- Draw a $\frac{1}{8}$ "x5" rectangle onto a piece of tear-away stabilizer. Center the stabilizer over the facing wrong side, aligning one rectangle short edge with the facing upper edge. Stitch along the rectangle. Tear away the stabilizer.
- With right sides together, center the facing over the back panel, aligning the upper edges. Shorten the stitch length to 14 stitches per inch (approximately 1.8mm). Stitch along the previous rectangle stitching.
- Cut along the rectangle center, ending the cutting $\frac{1}{4}$ " from the rectangle lower edge. Cut from each lower corner up to, but not through, the stitching **(I)**.
- Press the seams towards the facing, and then fold the facing toward the back-panel wrong side. Press, creating a sharp foldline along the stitched box. Baste the facing along the back-panel neckline.
- To create French seams, align the front and back panels with wrong sides together; stitch the sides and shoulders using a $\frac{1}{4}$ " seam allowance. Press open each seam, and then press the seams toward the back panel. Trim each back-panel seam to $\frac{1}{8}$ ". Trim $\frac{1}{16}$ " from each front-panel seam. Turn the blouse wrong side out, and then press the seams toward one side. Fold the blouse along the seamline with right sides together; pin. Stitch using a $\frac{1}{4}$ " seam allowance, enclosing the seams. Turn the blouse right side out.



- Measure the blouse lower edge, and then add 1"; record. From the white linen, cut enough $1\frac{1}{4}$ "-wide strips to achieve the recorded measurement. Piece together the strips along the short ends to create one long strip.
- Fold one strip long edge $\frac{1}{4}$ " toward the wrong side. With right sides together and raw edges aligned, position the strip along the blouse lower edge; stitch, and then press open the seam. Trim the blouse seam to $\frac{1}{4}$ " and the strip seam to $\frac{3}{8}$ ". Fold the strip toward the blouse wrong side; press.
- Install a twin needle onto the machine. Stitch the strip folded edge to the blouse $\frac{1}{8}$ " beyond the edge, avoiding the pleats **(J)**. Slipstitch the remaining strip fold in place along the pleats.
- Measure one armseye circumference; record. Cut one piping length according to the recorded measurement. From the white linen, cut one bias strip measuring $1\frac{5}{8}$ "x the recorded measurement plus 1".
- Center the piping length along the strip wrong side. Fold each strip end $\frac{1}{2}$ " over the piping. Fold the strip in half lengthwise with wrong sides together; stitch close to the piping. Trim the seam to $\frac{1}{2}$ ".
- With right sides together and raw edges aligned, position the piping along one armseye perimeter, abutting the ends along the underarm seam; stitch. Trim the piping seam to $\frac{1}{8}$ " and the armseye seam to $\frac{1}{4}$ ".
- From the off-white linen, cut one

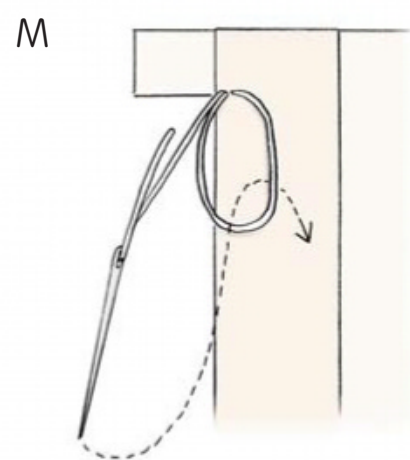
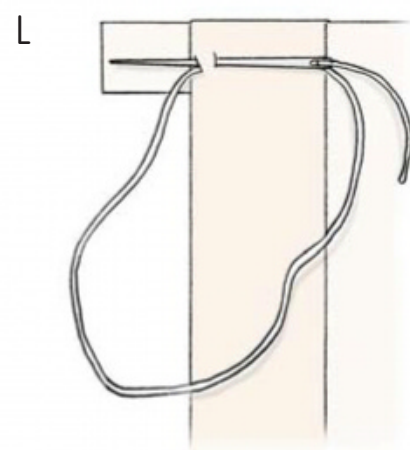


bias strip measuring $1\frac{1}{4}$ "x the recorded armseye circumference plus 2" for the armseye binding. Fold one binding-strip long edge $\frac{3}{8}$ " toward the wrong side.

- Pin-mark the binding strip 1" from each end. With right sides together, overlap one strip end over the opposite end, perpendicularly aligning the pin-marks to form a circle; stitch **(K)**. Trim the seam to $\frac{1}{4}$ ".
- With right sides together and raw edges aligned, position the binding over the piping along the armseye perimeter; stitch using a $\frac{1}{4}$ " seam allowance. Fold the binding toward the wrong side; press. Slipstitch the binding long-edge fold in place. Hand stitch the piping ends together.
- Repeat to finish the remaining armseye.
- Measure the neckline length; record. Cut one piping length according to the recorded measurement.
- Measure the neckline length, omitting the center panel, and then add $1\frac{1}{2}$ "; record. From the off-white linen, cut one strip measuring $1\frac{5}{8}$ "x the recorded measurement. Cut the strip in half widthwise.
- Measure the center-panel length, and then add $\frac{1}{2}$ "; record. From the brown linen, cut one strip measuring $1\frac{5}{8}$ "x the recorded measurement.
- With right sides together, align one white-strip and brown-strip short end; stitch using a $\frac{1}{4}$ " seam allowance. Press open the seam.

Repeat to stitch the remaining white strip to the opposite brown-strip short end.

- Center the piping length along the strip wrong side. Fold each strip end $\frac{1}{2}$ " over the piping. Fold the strip in half lengthwise with wrong sides together; stitch close to the piping. Trim the seam to $\frac{1}{2}$ ".
- With right sides together and raw edges aligned, position the piping along the neckline, matching the piping and neckline colors; stitch. Trim the piping seam to $\frac{1}{8}$ " and the neckline seam to $\frac{1}{4}$ ".
- Measure the neckline length, and then add $1\frac{1}{2}$ "; record. From the white linen, cut one bias strip measuring $1\frac{1}{4}$ "x the recorded measurement for the neckline binding. Fold one binding-strip long edge $\frac{3}{8}$ " toward the wrong side; press.
- With right sides together and raw edges aligned, center the binding strip along the blouse neckline, extending each strip end $\frac{3}{4}$ " beyond the neckline edges; stitch using a $\frac{1}{4}$ " seam allowance.
- To create a button loop, thread a hand sewing needle with six 10"-long strands of embroidery floss; knot the thread ends. From the blouse wrong side, bring the needle up through the facing upper-left corner. Take one stitch along the neckline seam, pulling the thread through until a 5"-long loop is formed **(L)**.
- Let go of the needle and secure the loop with one hand. To crochet the floss strands, use your other hand to pull the floss through the loop **(M)**. Slide the loop tightly around the floss while forming another loop. Repeat to crochet the floss until it's $\frac{3}{8}$ " long. Pull the needle all the way through. Bring the needle back down through the facing $\frac{1}{2}$ " below



the first stitch, leaving a $\frac{3}{8}$ "-diameter loop. Knot the thread end.

- Press open the neckline binding seam, and then trim the blouse seam to $\frac{1}{4}$ " and the binding seam to $\frac{3}{8}$ ". Fold each binding end $\frac{3}{4}$ " toward the wrong side, and then fold the binding toward the blouse wrong side; press. Slipstitch the binding long-edge fold in place.
- Mark the button placement along the blouse back upper-right corner. Hand stitch the button along the mark.

DESIGN

Florals: Graceful Embroidery, Natalie's Wedding Day (Small) Collection by Hazel Tunbridge; gracefulembroidery.com

SOURCE

Hope Sew Patterns provided the Olivia Blouse Pattern for the original feature (hopeyoder.com) but this pattern is now out of print. Look for a tank with similar design lines and front center panel or hack an existing pattern to create the contrast panel.

pick a pattern

BY MEG HEALY

Jumpsuits

Just imagine getting dressed and not having to decide on which top to pair with which bottoms. Instead, throw on one fabulous garment – a jumpsuit! Jumpsuits are a favorite of mine to sew, and all the fabric that they use gives ample opportunity for embroidery. Whether just some detailing around the hem or a large motif on the back, jump into sewing jumpsuits this season with a little extra detail.



◀ **Zadie Jumpsuit by Paper Theory Patterns**

Probably the most popular indie jumpsuit pattern as of late, and we can see why. This sewist favorite has a fitting crossover style that wraps up to suit the wearer's waist in a fashionable and comfortable way. Fitted with pleats and pockets, this jumpsuit truly has everything, including the ability to stitch with short or long sleeves. Embroidery can work so well on this pattern including along the belt, sleeves and even a large-scale back design!



▲ **Jumpsuit #111 09/2020 by Burda Style Magazine**

The comfortable silhouette and simplistic design of this Burda Style jumpsuit means that it is an easy sew, leaving you much more time for embroidering! The slightly curved neckline would be a fabulous backdrop to a motif highlighting the upper portion of the pattern. The sleeves could be omitted or sewn in a sheer fabric with embroidery for an elevated look. Embroidery can also be used to adorn the back slit with button!

Crossover Contrast Jumpsuit by Sew News ▶

Elastic waist lovers rejoice! The Crossover Contrast jumpsuit is a sleeveless design that plays with print mixing and just screams for an embroidery border along the contrasting cuff. The overlapped bodice pieces that create a sweetheart neckline could also be enhanced by a border embroidery design.





◀ Jean-Paul Coverall by readytosew

Is there anything better than embroidery on denim? How about embroidery on a denim jumpsuit! The Jean-Paul Coverall has so many embroidery opportunities like the pockets, collar, belt and yoke. Make all the beautiful construction details on this jumpsuit really pop, and we guarantee that wearing this embroidered coverall will just be as fun as sewing it.



▲ Siccaro Jumpsuit by Deer and Doe

Short or long legged, the Siccaro Jumpsuit is suitable for year-round wear. Layer or even omit the sleeves for a tank style! Sewn in knit, this jumpsuit will have you testing your embroidery skills and offers so much comfort and style with a mock-wrap that would be a lovely background for embroidery placement. A border design would also look fabulous around the belt and hems if stitching up the short style.

► Nova Jumpsuit by True Bias

Truly a blank slate for embroidery, and that's why we love it! The Nova Jumpsuit is an easy pull-on knit style that feature a striking scoop neckline that would be perfectly accented with an embroidery design. This jumpsuit is available in sizes 0-30 and can be nicely fitted by our favorite feature – an elasticated waist. You can even get creative with embroidery placement along the side of the leg or around the waistline for view without a waistline elastic.



behind the design



Joy Aldridge of Joy Kate Designs

Joy's business originally began as a hobby.

After working five years as a chemical engineer, Joy resigned shortly after her first son was born to have more time at home taking care of her family. Something was missing though, and Joy needed both a creative outlet and a technical challenge. She decided

to teach herself how to sew and embroider. She fell in love! However, she couldn't always find designs that matched her style preference, especially for boys. Joy purchased the necessary software and learned how to create her own embroidery designs. She decided to sell some of the designs, and the business took off. Joy Kate Designs was officially launched in January 2018.

How do you stay creative?

I keep a list of design ideas at all times. As soon as I see something that inspires me, I make a note immediately so I won't forget. Before I begin to digitize something, I stop to think about how I can draw it in a new or unique way.

What do you love the most about the work you do?

We have been donating half of our sales profits to Christian organizations, charities, nonprofits and individuals with extensive medical needs. This part of our business has been my greatest privilege and motivation.



Where do you find inspiration?

My three small boys. Ben is six, Gavin is three and Jacob is one. Watching them play and observing their individual interests and hobbies provides endless inspiration for my designs. I am also inspired by my own customers in the embroidery industry. They are primarily made up of women, and many of them are also small business owners. I love to hear from them and to get design ideas and suggestions for what they think will sell well in their shops. They are never wrong! Some of my local customers have given me the best ideas for unique designs that resonate with people here in Louisiana.

What's your favorite thing you've designed?

This one is tough. I love the Benjamin font and the dog with bandana applique equally and for different reasons. The font is so versatile and neutral that it can be paired with anything. I like that it can have two thread colors, which is fun. I'm also a sucker for pretty fabric, so I love a cute applique that can showcase good fabric combos. The dog with bandana is just right and can be styled with any color or holiday theme.

What are your favorite current trends in machine embroidery?

One of my favorite trends is the bean stitch applique designs. They have a vintage look with the unfinished edge, and they are much faster to stitch than satin appliques. I particularly love them for boys, and I think they work well with older children too. I also like sketch designs, which have a lighter fill or lower density than traditional designs. These are nice for lightweight fabrics because they are less likely to cause puckering. They look best on white, and they are also quick to stitch.





Where do you think machine embroidery is headed?

I believe that personalization and customized items will never go out of style, so there will always be a market for embroidered goods. Embroidery machines are becoming more affordable to hobbyists, and we are starting to see more people who have machines in their homes. I believe machine embroidery is growing faster than ever, and we will continue to see new businesses emerge.

What is your creative motto?

"One design at a time" has two meanings for me. Practically speaking, I need to focus on and complete one design before moving on to the next. Otherwise, I get overwhelmed with too many projects going on around me and don't get the satisfaction of completing one. The second meaning is more subtle and relates to our donations mentioned above. One design may seem small, and that's okay. Eventually the sales of all of these small designs adds up to something bigger, and we are able to make a real difference "one design at a time." 🧵

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For more info on Joy and her work, visit joykatedesigns.com, [@joykatedesigns](https://www.instagram.com/joykatedesigns) on Instagram and the Joy Kate Designs group on Facebook.



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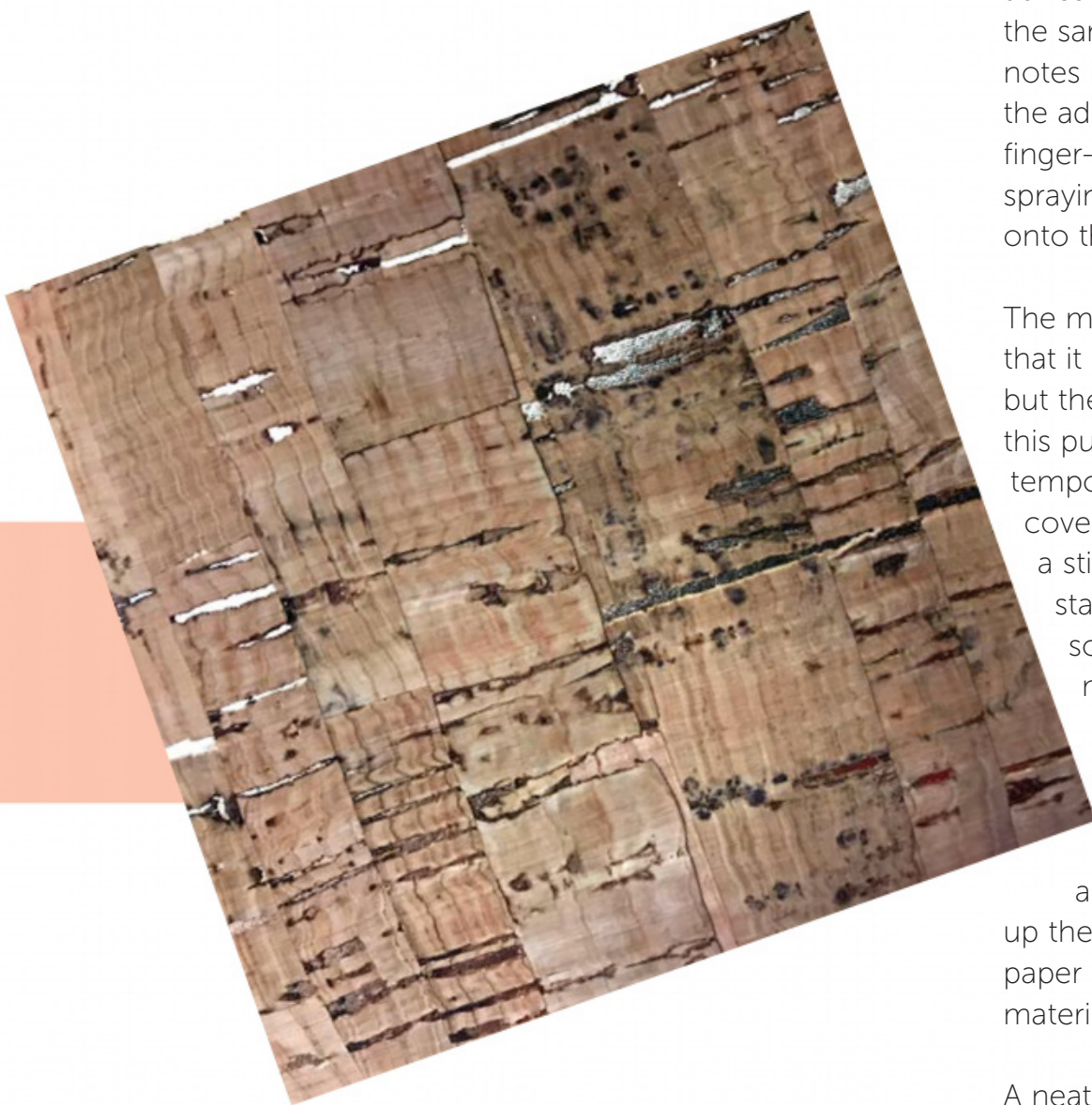
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ask an embroiderer

BY KATE ZAYNARD



I'd like to try embroidering on cork, but I'm not sure how to hoop it. What should I do?

Some materials look great with embroidery but are hard to hoop. Examples of these types of fabric are cork, vinyl, leather and velvet. Some of these are fairly stiff, making them difficult to get in the hoop, but in all of these cases, hooping the material will often result in hoop burn. "Hoop burn" is what we call it when the hoop leaves permanent marks on the material, such as when it crushes velvet pile or damages the surface of leather or vinyl.

To prevent this, hoop only the stabilizer and then stick the material to the stabilizer. There are several ways to do this. One of them is to use temporary spray adhesive, also called basting spray. This is basically the same sort of removable adhesive used on sticky notes in a spray can. To use, hoop any stabilizer, spray the adhesive on the material wrong side, then gently finger-press the material onto the stabilizer. Avoid spraying the stabilizer directly, as the adhesive will get onto the hoop itself and gunk it up.

The major benefit to temporary spray adhesive is that it can be used with any stabilizer in your stash, but there are also stabilizers specifically made for this purpose. Self-adhesive stabilizer has a layer of temporary adhesive already applied to one side, covered in paper until it's time to use it (just like a sticker). Self-adhesive stabilizer comes in the standard types — cut-away, tear-away, and water-soluble. Choose the correct stabilizer for your material.

Hoop self-adhesive stabilizer with the paper side up. Then use a pin to score an X into the paper. It can also be helpful to run the pin around the hoop perimeter. Use the pin to pull up the paper at the center of the X, then remove the paper inside the hoop only. Finally, gently press the material in place on the stabilizer.

A neat thing about self-adhesive stabilizer is that if you're stitching a small design, you can cut or tear just around the design to remove the material, leaving a small hole in the stabilizer. You can then take a scrap of the self-adhesive stabilizer that's slightly bigger than the hole, remove the paper, and use it to patch the hole from the bottom with the sticky side up. You're then able to reuse the stabilizer, saving materials.

There's also a type of adhesive stabilizer that uses a water-based adhesive. To use it, hoop the stabilizer with the adhesive (usually shiny or textured) side up. Wet the stabilizer with a damp sponge, then press the material onto the stabilizer. You'll also need to dampen the stabilizer after embroidering to get it to release.

No matter which method you choose, if you're embroidering fabric and your machine has a baste-in-the-hoop function, take advantage of that. Skip the step if the material you're using doesn't recover from holes, such as cork, vinyl or leather.



Q What are your top tips for embroidering lighter weight fabrics for summer?

A Most natural lightweight fabric, like linen and cotton shirting, are easy to embroider; they're super stable and take embroidery well. Where you'll run into problems is with very sheer or drapey fabrics, which have a tendency to distort out of shape easily, which can lead to crooked hooping and crooked embroidery.

Before we get to hooping, though, a word about designs: lightweight fabrics call for lightweight designs. Dense designs with heavy fills or tightly-packed satin stitching create an area of heaviness and stiffness on a light, drapey fabric, which will ruin the drape of the fabric. Look for designs with lots of open space and linework. Some design companies even have a "light stitching" category, which is a great resource for lightweight designs.

On to the hooping issue! To control distortion of fabric, consider similar solutions to the question above — stick the fabric to the stabilizer, which will hold it in place during embroidery. There are a couple options here. When making your decisions, keep in mind that for very drapey fabric, you want to use water-soluble stabilizer so that it can be removed and not affect the drape after embroidering.

You can go for the self-adhesive stabilizer and very carefully make sure the grain is laying straight as you press the fabric to the stabilizer. Then baste in the hoop, if you have that feature, and embroider. You can also use temporary spray adhesive.

Another option — probably the most stable — is to use a fusible water-soluble stabilizer. These are like fusible interfacing, but the adhesive isn't meant to be permanent. Carefully align the stabilizer and fabric with the adhesive side to the fabric wrong side, making sure the fabric grain is straight. Then fuse following the manufacturer's instructions. Hoop the fabric and stabilizer together and embroider. Afterwards, follow the manufacturer's instructions again to unfuse and cut away as much as the stabilizer as possible, then use water to remove the rest.



Designs with small elements and lots of empty space are great for embroidering onto sheer fabrics.

Oh, and don't forget to use a small needle for your lightweight fabric — you'll probably want a 75/11 embroidery needle.

Q *What's the best method for successfully embroidering on T-shirts?*




A It's so much fun adding your own embroidery to T-shirts — check out the Spring 2021 issue for some project ideas. As for the basics, though, the first thing to keep in mind is that T-shirts are usually made from knit fabric, which stretches. Embroidery, however, does not stretch. So it's important to use the right tools to keep those opposite attributes from clashing.

When embroidering on a knit, always use a cut-away stabilizer. This keeps the fabric stable both during and after embroidery. Because the stabilizer will keep the area from stretching, it's best to keep embroidery on knits fairly small or localized.

To keep the fabric from distorting in the hoop or shifting during embroidery, consider using one of the methods discussed above: sticking the fabric to the stabilizer using temporary spray adhesive or self-adhesive stabilizer, or attaching fusible stabilizer to the fabric to be embroidered.

Use a ballpoint embroidery needle when embroidering knits; the rounded tip will slip between the fibers rather than piercing them, preventing runs and holes in the fabric.

Be very careful when placing the hoop on the machine; make sure that the extra fabric is secured away from the hoop. It's super frustrating when extra fabric slips under the hoop and ends up being stitched into the embroidery. If needed, release the side seams of the T-shirt before hooping; then, simply restitch the side seams once the embroidery is complete.

Finally, after embroidery, consider placing a piece of soft fusible interfacing over the back of the embroidery and fusing in place. This will prevent the back of the embroidery irritating your skin when the T-shirt is worn. 

DESIGN

Firework: CME exclusive Fireworks Embroidery Design Collection; sewdaily.com

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now trending



Bold Button-Up

BY MEG HEALY

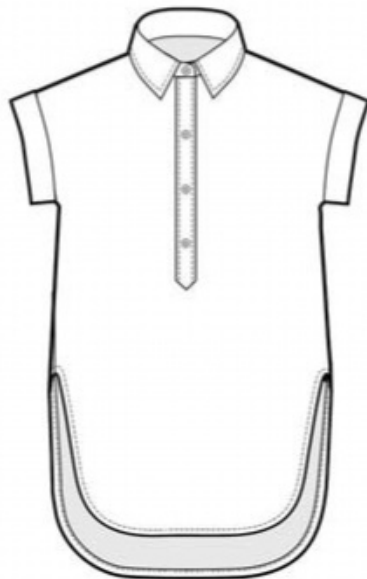
This is not your average classic white blouse, we love the ones sent down the runway at the Shi. Rt fashion show during the Milan Women's Fashion Week. And best of all, they're organic! Cottons are now readily available in organic varieties and can easily be elevated with contrasting and sparkling embroideries. This is a very approachable look that also is great for using up scraps and trims to make a fabulous paper-bag waist skirt. Just remember the trend now is anything goes...

BLOUSE PATTERN

Opt for a classic boxy button-up blouse pattern with collar, short sleeves and relaxed fit. **Tip:** Already have a basic white blouse? Perhaps it has a hole or stain on it? Use it and cover it with embroidery!



Stella Raglan Shirt
by Named Clothing



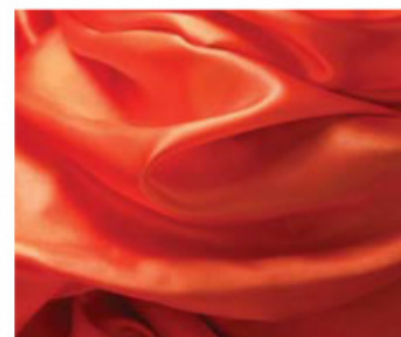
Kalle Shirt
Closet Core Patterns



The All State Shirt
by Merchant & Mills

FABRIC COLOR PALETTE

Think crisp cottons like poplin or other shirting fabrics, then contrasting satins in your favorite colors to use as accents as well as on the skirt – have fun with color blocking!



FINAL TOUCHES

The blouse really comes to life with the contrasting embroidery in abstract shapes. You can go the damask look, or even get creative with drawing and designing your own shapes by either using free-motion stitching or embroidery design software.



Beachcomber Sand Dollar
Sew Daily



Daring Mongoose and Cobra Damask Accent
Embroidery Library



Art Deco Embellishment
Dianas Designs on Secrets of Embroidery

contributors



pamela cox

("Delicate Details"—page 55) received a fashion design degree from The Boston School of Design with an emphasis on patternmaking. Purchasing her first embroidery machine in '07 added a new dimension to her education.



stacy schlyer

("Rosy Yoke Blouse"—page 36 and "Coral Cushion"—page 40) is a self-taught seamstress and self-proclaimed fabric junkie whose goal is to reach SABLE (Stash Accumulation Beyond Life Expectancy). She lives in Kansas with her family and blogs about her sewing adventures daily.
stacysews.com



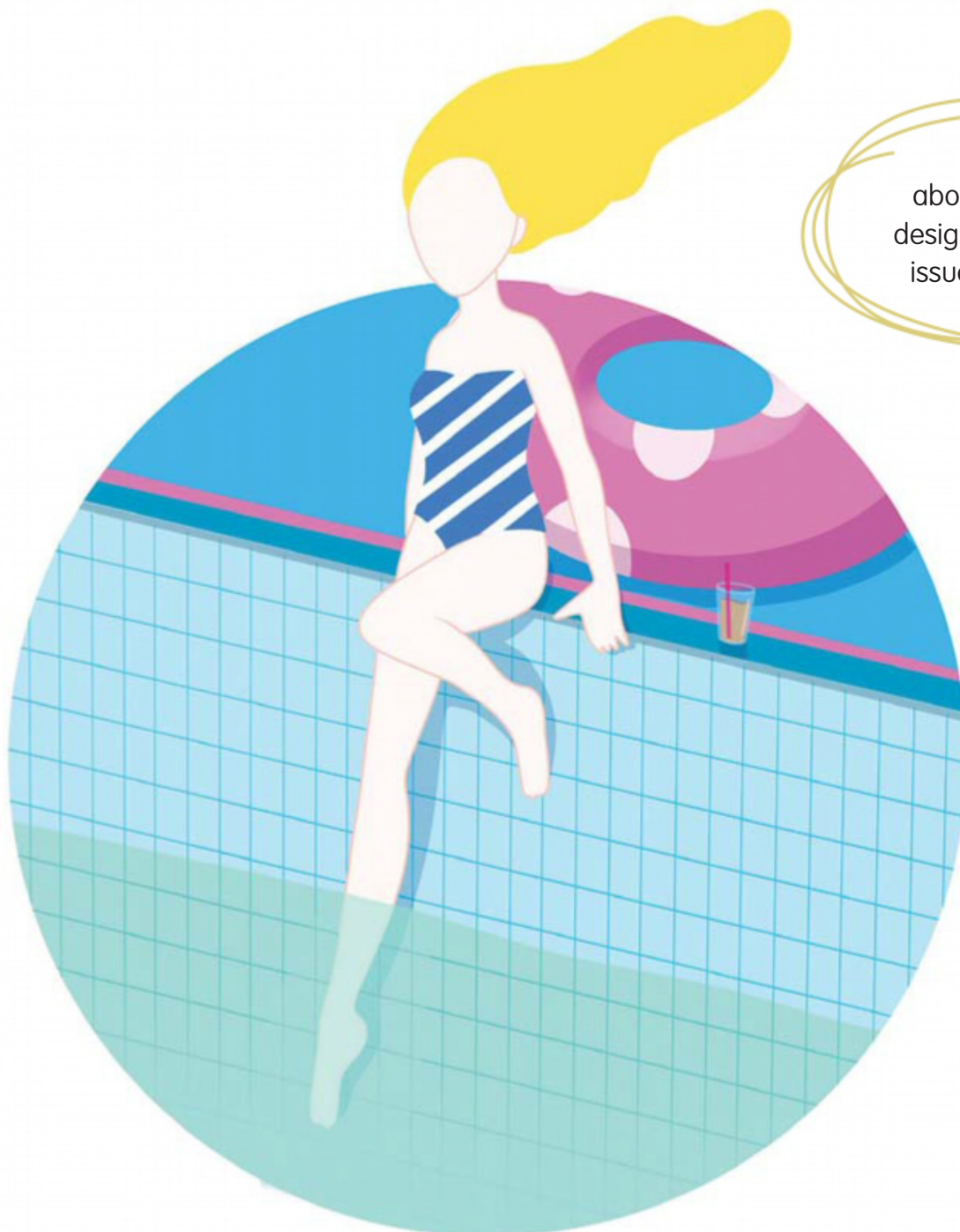
michele mishler

("Sew & Show"—page 44) is a freelance consultant and educator who specializes in creating projects for the home embroidery enthusiast. Her projects have been featured in numerous magazines, and her embroidery designs are available exclusively through Oregon Patchworks at MM Embroidery Designs. She teaches machine embroidery and software in the Pacific Northwest.



katrina walker

("Stabilizer Holder"—page 52) specializes in working with silk and wool. She enjoys designing projects for home sewists and playing with her flock of sheep.
katrinawalker.com



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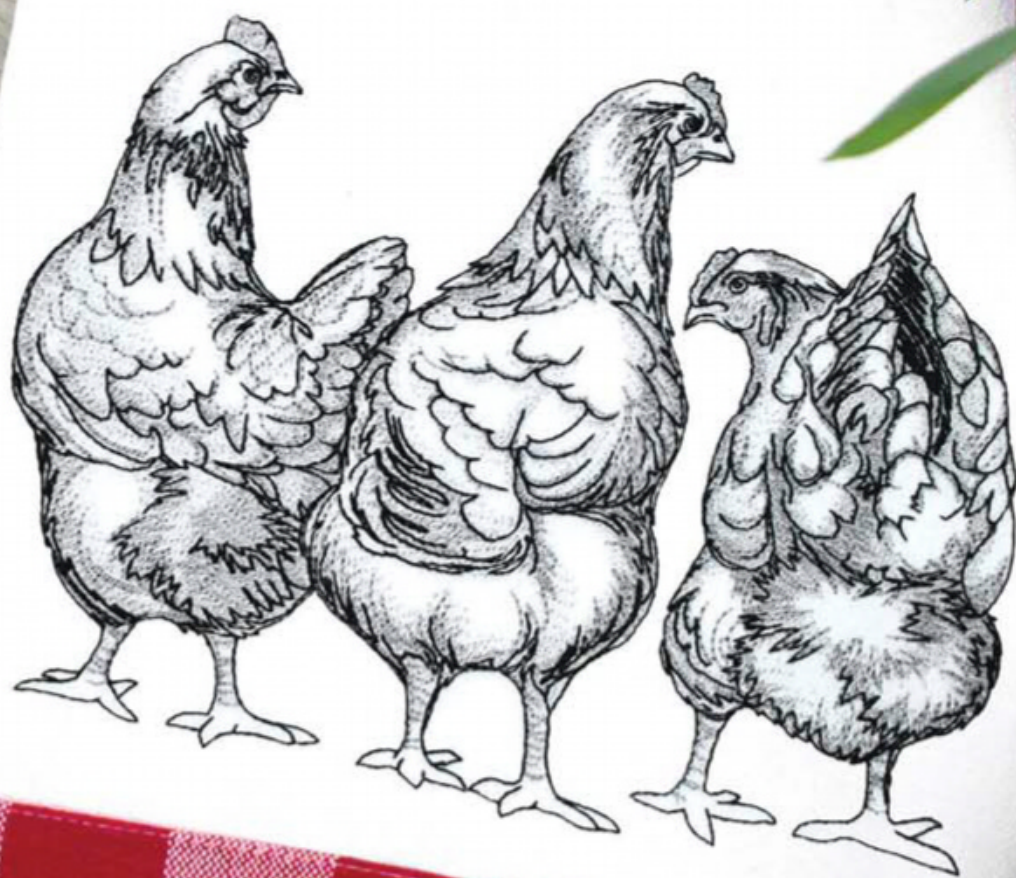
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